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ABSTRACT

These printed materials (a user's guide, a 2-part topical guide on peace and war with suggestions for classroom activities, a teacher's guide for the "Magic Media Slate,") accompany a multimedia resource packet that includes 2 interactive CD-ROMs and "Magic Media Slate," a word processor program. The packet examines the life and times of Abraham Lincoln. The user's guide introduces the program, explains how to begin, and points to activities in the teacher's guide. The 11 chapter, 2-part topical guide, "Peace and War," presents activities for students to gain further understanding. Each chapter is divided into four standard sections: recording immediate impressions; listening and comprehending; student handouts; and extensions and expressions. The "Magic Media Slate" teacher's guide assists with installing the program on the computer, explains how to get started, offers instruction on using the word processor, and teaches how to work with multimedia in a word processing environment. The guide concludes with an index of special clip art for use with the program. (MM)

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HIS NAME WAS *Lincoln*

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PRESENTS

A MULTIMEDIA BIOGRAPHY

By James M. McPherson

***Author of* Battle Cry of Freedom • *Recipient of the* Pulitzer Prize For History**

Narrated by

Michael Moriarty

***featuring* Academy Award Nominee**

Chris Sarandon

as the Voice of Lincoln

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Peace ❖ *War*

USER'S GUIDE

Macintosh CD-ROM • Windows CD-ROM

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HIS NAME WAS *Lincoln*

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INTRODUCTION

"Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

"Now we are engaged in a great civil war, testing whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

"But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth."

Abraham Lincoln's speech upon the dedication of the Gettysburg National Cemetery provides a thumbnail sketch of his views on democracy and the importance of the United States as a nation. Lincoln's vision of the Republic endures through his words and they continue to shape America's understanding of the past and her citizens' hopes for the future. The Gettysburg Address has become a cornerstone in the foundation of democracy, and its author ranks with the greatest of American statesmen. Lincoln's humanitarian ideals, penetrating speeches, and political skill ensured his hold on the imaginations of succeeding generations.

As is often the case with heroes and heroines, Lincoln's life story has passed into the annals of popular mythology. Embellished by his biographers, these myths describe the motherless boy reading books by firelight; the young railsplitter, wrestler, and practical jokester; the rangy lawyer famed for his honesty; the dignified orator with a gift for poetic utterance; the statesman who freed the slaves, and with grave difficulty, led the country through the darkest days of war. The hero Abraham Lincoln is familiar to everyone, but it can be difficult to perceive the man behind the myth.

Poet Walt Whitman described Abraham Lincoln as "the grandest figure on the crowded canvas of the drama of the nineteenth century." No American biography is more familiar; yet no life holds more mysteries. How was Abraham Lincoln, failed shopkeeper and self-taught circuit lawyer, transformed into the man who penned the Gettysburg Address? How was the private man, who struggled with bouts of the blackest depression, remade as the savior of the Republic? What were his early failures? His influences? His personal tragedies and triumphs? What circumstances and, perhaps more importantly, what ideas formed Lincoln's extraordinary intellect?

His Name Was Lincoln, a two-volume CD-ROM written by distinguished Lincoln biographer James M. McPherson, explores these questions, offering a variety of historical insights into the Lincoln odyssey. Employing original documents and photographs, sterling historical research, and the latest in technological advances, *His Name Was Lincoln* provides a survey of the people, the places, and the events that comprised Lincoln's world. Each chapter is capped by discussions by leading scholars—in their own words—on key episodes and controversies, thus allowing a glimpse into contemporary historiography. *His Name Was Lincoln* can enlighten students of all ages on the questions of government, political philosophy, and personal and public ethics that were manifest in the life and work of Abraham Lincoln.

As you examine particular aspects of the biography, they will inspire new, more specific questions. The Teacher's Guides for *His Name Was Lincoln* help you and your students unravel these new lines of inquiry and provide a variety of interdisciplinary paths for individual and class investigations. Together, the CD-ROM and the Teacher's Guides will help bring Lincoln and his time alive in your classroom.

WELCOME TO HIS NAME WAS LINCOLN

Welcome to *His Name Was Lincoln*, an interdisciplinary multimedia program that will immerse students in Lincoln's world. You should have the following components:

- *His Name Was Lincoln* User's Guide
- *His Name Was Lincoln : Peace* Teacher's Guide
- *His Name Was Lincoln : War* Teacher's Guide
- *His Name Was Lincoln* Volume 1: Peace (CD-ROM)
- *His Name Was Lincoln* Volume 2: War (CD-ROM)

His Name Was Lincoln features an easy-to-use design; you move through the whole program by clicking buttons to go to different areas of interest. Please take a few minutes to review this User's Guide to familiarize yourself with the features. When you are ready to use *His Name Was Lincoln* in your classroom, turn to the Teacher's Guides for a variety of activities.

Installing *His Name Was Lincoln*

Macintosh Installation

In order to use *His Name Was Lincoln*, you must be using a Macintosh with System 7 or higher, 68030 processor or better, 8 MB of RAM, a 640 x 480 (13 inch) color monitor with 256 colors.

To run *His Name Was Lincoln*, you must have the QuickTime™ 2.1 extensions installed in your System Folder and Sound Manager 3.1, which is provided in the *His Name Was Lincoln* extensions installer program.

To install, insert a CD into your CD-ROM drive and run the extensions installer, then restart your machine. The *His Name Was Lincoln* program must always be run from the CD in your CD-ROM drive.

Windows Installation

In order to use *His Name Was Lincoln*, you must be using an 80486 DX2 66MHz PC that is running Windows, with 8 MB of RAM, a 640 x 480 color monitor with 256 colors, and sound card.

To use *His Name Was Lincoln*, you need QuickTime™ for Windows, which will be installed if it does not exist on your hard drive.

To install the program, run **setup.exe** from either volume of *His Name Was Lincoln* CD-ROM, and the program icon will appear in the Sunburst group. Insert the volume (*Peace* or *War*) you want to use and click the Lincoln icon found in the Sunburst group of the Program Manager. This will open whichever volume is currently in your CD-ROM drive.

GETTING STARTED

Using *His Name Was Lincoln*

The two CD-ROM's, *Peace* and *War*, work the same way. *Peace* covers the early years of Lincoln's life and the first year of his presidency. *War* covers the Civil War and Lincoln's death.

Put the *Peace* or *War* CD in your CD-ROM drive. If you are using a Macintosh, double-click the CD icon and then double-click the Lincoln icon.

If you are using a Windows PC, select drive D (where D is the CD-ROM drive) in the File Manager and double-click the Lincoln icon in your Sunburst group.

After you have double-clicked the Lincoln icon, you will see a brief logo followed by a dedication screen. After the dedication screen, the title screen appears. You can click the title screen to advance to the Main Menu screen.

Main Menu

The Main Menu screen allows you to navigate through the program.

The Main Menu screen contains these buttons:

- PERIODS OF TIME – Each quotation takes you to an in-depth examination of that chapter of Lincoln's life. See page 4 for more details.
- TOOLS – Tools provide three collections of reference materials, Index, Sources, and Gallery. See page 12 for additional explanations.
- TIME LINE – The Time Line presents the events on the CD in chronological order. See page 13 for more information.
- EXIT – Click this button to exit the program.

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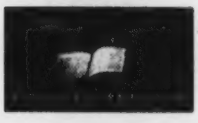
Periods of Time

The *Peace* CD contains 6 chapters on Lincoln's life. The *War* CD contains 5 chapters and a special Epilogue section (please see page 12 for details on the Epilogue). When you select a period of time from the Main Menu, the Chapter Menu screen appears.

Each chapter has six sections where you can explore different parts of Lincoln's life:

1. Documentary – multimedia presentations on Lincoln's life
2. Words of Lincoln – selections of Lincoln's own writings
3. Voices From The Past – writings by Lincoln's contemporaries
4. Lincoln's America – events that were affecting Lincoln
5. The Scholar's View – video commentaries by contemporary historians
6. Chapter-Specific Topic – interactive activities or multimedia presentations that extend the theme of the current chapter

Click the appropriate button to go to a section. The different sections are explained in more detail on the following pages.



Along the bottom of the Chapter Menu screen are buttons for navigation and reference materials. Click MAIN to return to the Main Menu screen. Click TIME LINE to see the Time Line for the events on the CD (see page 13 for more details). Click SUGGESTED READINGS to see a list of sources where you can learn more about the events in the chapter. Click EXIT to leave the program.

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1. Documentary

We recommend that you begin each chapter by watching the Documentary for that chapter. The running time of these presentations varies from 10 to 20 minutes.

To begin the Documentary, click the DOCUMENTARY button at the top of the screen. A brief introduction will appear, stating the running time and other useful information.

When the Documentary finishes, you will automatically return to the Chapter Menu screen. To exit the Documentary before it finishes, press the space bar to return to the Chapter Menu.

2. Words of Lincoln

When you click the WORDS OF LINCOLN button, a room appears with the president's desk. There will be a selection of books, letters, and sealed documents on the top of the desk.

To read a document, click it. An enlarged version will appear. If the document has more than one page, there will be arrows at the bottom; click them to see all the pages. When you have finished reading the document, click DONE.

In addition to the documents on the desk, there may be personal documents in the desk drawers. To search for the documents, click a desk drawer. If the drawer is empty, click it again to close it before trying another drawer. When you find a document, click it to read it. When you have finished, click DONE and the drawer will close.

To see a list of all the documents in the chapter, click the INDEX button. You can click any item in the index to see it. To return to the Chapter Menu screen, click the CHAPTER button. To return to the Main Menu screen, click MAIN. To leave the program, click EXIT.

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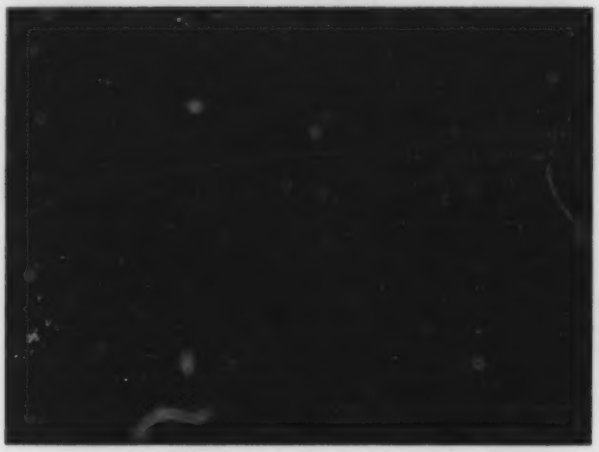
3. *Voices From The Past*



Click the VOICES FROM THE PAST button. A screen will appear with different quotations.

Click a quotation. A window will open with the name of the person who made the statement and a brief description of that person. To hear the entire quotation, click LISTEN. When the narration is finished, click DONE to return to the Voices From the Past window. You can stop the narration and return to the Voices From the Past window at any time by clicking DONE.

For a complete list of all the people who are quoted in the chapter, click the INDEX OF QUOTES button. You can click any name in the list to hear the quotation.

To return to the Chapter Menu screen, click the CHAPTER button. To return to the Main Menu screen, click MAIN. To leave the program, click EXIT.

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4. Lincoln's America

When you click the LINCOLN'S AMERICA button, a screen appears with different images.

Click any image. A new screen will appear with that image and a section of text that explains the historical significance of the image. If there is more than one screen of text, there will be arrows at the bottom of the screen. Use the arrows to read all the text.

When you are done reading, you can click DONE to return to the Lincoln's America screen, click MAIN to return to the Main Menu, or click EXIT to leave the program.

When you have finished exploring in Lincoln's America, click CHAPTER to return to the Chapter Menu screen, click MAIN for the Main Menu, or click EXIT to leave the program.

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5. The Scholar's View

When you click the button for The Scholar's View, a new screen appears.

The names of three historians appear in small windows, with a list of topics under each name. When you click a topic, a video commentary is presented by the historian. The CHAPTER button becomes a DONE button. If you want to stop the commentary before it is finished, click the DONE button.

When you want to leave The Scholar's View screen, click CHAPTER to return to the Chapter Menu screen, click MAIN for the Main Menu screen, or click EXIT to leave the program.

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6. Chapter-Specific Topic

At the center of each Chapter Menu is a special topic button that extends the chapter's theme.

Click the button to enter the topic. To leave these activities, click CHAPTER to return to the Chapter Menu, click MAIN for the Main Menu, or click EXIT to leave the program.

Chapter 1, The Lincoln Family Tree

A screen will appear with Lincoln's Family Tree. Click a family member and biographical information will appear. Use the arrows, if any, to see the information for a family member. Click DONE to close the biographical information and return to the family tree.

Chapter 2, Lincoln's Springfield

A map of Springfield appears. Click the INTRODUCTION button for an overview of the activity. When you have finished reading the introduction, click DONE. Then click a place on the map to learn more about it. Use the arrows, if any, to see all the information, and click DONE when you are finished.

Chapter 3, American Slavery

A documentary will play. When the documentary is done, you will be at the Chapter Menu. You can exit the documentary before it finishes by pressing the space bar.

Chapter 4, The Lincoln-Douglas Debates

A screen appears with a brief text introduction. Use the arrows to page through the introduction and advance to the Illinois state map. Click any of the seven cities to hear that portion of the debate. When the debate screen opens, one speaker will state his view. Click the NEXT SPEAKER button to hear the other debater's answer. You can then click the RETURN TO MAP button to select another city, or click again on the NEXT SPEAKER button to advance to the next segment of the debate.

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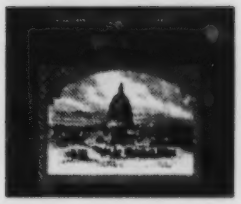

Chapter 5, Lincoln Goes to Washington

The interior of a railway car appears so you can ride along with Lincoln on his train journey to Washington. Use the arrows to page through the introduction and then click CLICK HERE TO BEGIN to start the presentation. At the stops along the journey, you can examine various items (Diary, Photos, Eyewitness Accounts, Press Dispatches, and Lincoln's Speeches) by clicking them. When an item is available, it is labeled. To advance to the next portion of the trip, click the NEXT STOP button.

Chapter 6, The Cabinet Debate on Fort Sumter

A screen appears with pictures of Lincoln, Davis, and the members of the Cabinet. Use the arrows to read the introduction and then click CLICK HERE TO BEGIN THE DEBATE. You can then click any of the cabinet members to hear the different views. After listening to the cabinet members, click Lincoln to hear his view, and then click Davis to hear his answer. You can stop any narration by clicking the DONE button.

Chapter 7, The Cabinet Debates Emancipation

A screen will appear with Lincoln and the members of the Cabinet. Click INTRODUCTION and use the arrows to read through the text. Click DONE when you have finished the introduction. Then click Lincoln or any Cabinet member to hear his view. On the screen for that person, you will see a button labeled BACKGROUND. Clicking BACKGROUND will bring up any additional text information on that person; use the arrows to page through the information. To return to the initial screen after hearing the narration or reading the background information, you must click DONE.

Chapter 8, Letters Home

A screen appears with a journal. To read through the entire journal entry by entry, click CLICK HERE TO BEGIN. The journal opens and you can use the arrows to move through the pages of descriptions, photos, and letters. When you have finished reading the journal, you will return to the initial screen. If you would prefer to search for a specific item in the journal, click INDEX and then click a specific entry to go to that entry.

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Chapter 9, Lincoln And The Cartoonists

An introductory screen appears with animated illustrations. Click ABOUT THE TOUR to learn about the specific tools that will help you navigate through the cartoons and commentaries. Click START to see cartoons about Lincoln's presidency arranged chronologically. At the end of the tour, you will automatically return to the initial screen. To search for a specific cartoon, click INDEX OF CARTOONS and select a cartoon. From the Index of Cartoons screen or Tour screen you can also click ABOUT CARTOONISTS for a name index of the cartoonists; click a name to learn more.

Chapter 10, The Republican Court

A painting appears. Click the title, the artist's name, or any Court member. If you select a Court member, a close-up view will appear so you can click the person you want. When you select a person, biographical information will appear. Click DONE to return to the close-up view so you can make another selection. In the close-up view, click RETURN TO PAINTING to go back to the initial screen.

Chapter 11, Lincoln Comes Home

The darkened interior of a railway car appears as you accompany Lincoln's funeral train home. At the stops along the journey, you can examine various items (Eulogies, Photos, Eyewitness Accounts, and Press Dispatches) by clicking them. When an item is available, it is labeled. To advance to the next portion of the trip, click the NEXT STOP button.

Epilogue

The Epilogue Menu Screen is set up differently from the Chapter Menu screen.

There are 4 buttons with the names of historians. Click these buttons to start video commentaries by the historians.

The Epilogue Menu Screen also has a button for the Chapter-Specific Topic – "O Captain! My Captain!" When you click this button, the text of Walt Whitman's moving eulogy to Lincoln appears on screen and is narrated. Click PAUSE to stop the narration, use the arrows if you want to read through the poem at your own pace, and click DONE to exit the activity.

The bottom of the Epilogue Menu Screen contains the MAIN, SUGGESTED READINGS, and EXIT buttons.

Tools

The TOOLS button appears at the lower left of the Main Menu screen. When you click the TOOLS button, the Tools Menu screen appears. There are three buttons on this screen: INDEX, SOURCES, and GALLERY.

Index

When you click INDEX, you will see an alphabetical listing of all the topics in *His Name Was Lincoln*, with codes after each topic to show where the topic is covered. The codes are explained on the initial screen. Use the arrows to find the topic you want. When you are done, click TOOLS to return to the Tools Menu screen, MAIN for the Main Menu, or EXIT.

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Sources

Click SOURCES for an alphabetical list of the sources for *His Name Was Lincoln*. Use the arrows to look through the sources. When you are done, click TOOLS to return to the Tools Menu screen, MAIN for the Main Menu, or EXIT.

Gallery

When you click GALLERY, a menu screen will appear with buttons for the chapters. Click a button to see the images for that chapter. Use the arrows to browse through the pictures at your own pace. When you are done, click TOOLS to return to the Tools Menu screen, MAIN for the Main Menu, or EXIT.

Time Line

The TIME LINE button takes you to a chronological list of the events with text and photo annotations. The Peace Time Line covers only the events discussed in the Peace CD, and the War Time Line covers only the events discussed in the War CD. Use the arrows to move along the Time Line.

If you select the Time Line from the Main Menu, you will be at the start of the Time Line for that volume. You will then be able to move through the Time Line by clicking the arrows. If you select the Time Line from a specific chapter, you will start at that point on the Time Line. You can still see the entire Time Line for the CD by using the arrows. If you want to return to the Chapter you started in, make sure that the CHAPTER button is set to that chapter before clicking it.

Using the Teacher's Guides

The Teacher's Guides for *His Name Was Lincoln* will help students unravel these new lines of inquiry, and provide a variety of interdisciplinary paths for individual and class investigations. They are organized by chapters and each chapter contains six sections. These will help teachers plan study activities that maximize the CD-ROM's educational value. The sections are as follows:

Synopsis
Recording Immediate Impressions: The Journal
Listening and Comprehending
Building Vocabulary
Student Handouts
Extensions and Expressions

We have devised relevant preliminary research questions and activities to help teachers supplement and contextualize the information presented by the CD-ROM. There are also essay prompts, language exercises, puzzles and games, and suggestions for different strategies to help students at different educational levels approach the material with varying degrees of autonomy. The Teacher's Guides provide topics for students to discuss, post-viewing comprehension questions, and additional activities for related study and understanding.

Working in Groups

The easiest way for students to familiarize themselves with the CD-ROM is by carefully examining its sections. One way to do this is to divide the class into groups and assign each group a different section of the chapter. One group will analyze Documentary; another will look at Lincoln's Words, and so on. You might like to focus the study by asking each group to come up with two questions relating to that section's information; one question they should be able to answer; the other they will present to the class. After giving them time to study their assigned sections, ask the groups to report to the class on what was recounted there, and to present their questions. If the class needs help answering some of the larger questions, the titles listed in "Related Resources" should help out. "Related Resources" supplies a list of additional resources for students and teachers, including articles, books, and multimedia. Whereas the "Suggested Readings" listed on the CD-ROM highlights the latest and the best in contemporary scholarship, "Related Resources" guides younger readers toward research materials written especially to meet their needs.

On-line Opportunities

The World Wide Web offers a number of research opportunities. The World Wide Web addresses listed below are places to start. Netscape searches yield bibliographies, lists of current museum exhibitions, associations, pictures, "chat" opportunities and more related to Lincoln's life and the Civil War. To find more World Wide Web locations, use the search engines available on Netscape with the keywords "Abraham Lincoln," "Slavery," "African American History," "The Civil War," and other topics that you feel are appropriate.

President Lincoln - an Overview

www2.whitehouse.gov/WH/glimpse/presidents/html/al16html

solar.rtd.utk.edu/~winslow/linc1.html

President Lincoln - Quotes

www.cc.columbia.edu/acis/bartleby/bartlett/422.html

Civil War - Photographic Gallery

www.magibox.net/~civilwar/

Civil War - General Information

www.cwc.lsu.edu/index.html

Ford's Theater

www.nps.gov/ncro/nacc/fordsth.html

General George Meade

www.eecs.uic.edu/~cs101_14/uc.html

Gettysburg Drafts

lcweb.loc.gov/exhibits/G.Address/gadrft.html

"The American Memory Collection," a selection on the Library of Congress's Home Page, offers collections of digitized images, including portraits of Lincoln and Matthew Brady's photographs of the Civil War battlefields. The students' database could be illustrated with images from these collections.

About the Artists

His Name Was Lincoln is the collaborative achievement of a team of talented artists, musicians, historians, and computer engineers. Its interactive and innovative approach to biography enlivens and enriches history for students of all ages. We would like to pay tribute to some of the artists who helped bring Abraham Lincoln's life before your eyes and ears. The evocative soundtrack of *His Name Was Lincoln* is the work of an accomplished composer/arranger named Peter Mansfield. His music underlines the emotional impact so carefully wrought by the fusion of voice and image. The credit for the engaging narration goes to a troupe of talented actors led by narrator Michael Moriarty, and Chris Sarandon, who reads the words of Lincoln.

Michael Moriarty

Perhaps best known for his recent role on the award-winning *Law and Order* television series, Moriarty, narrator of *His Name Was Lincoln*, is also famous for his dedicated political activism. An outspoken supporter of freedom of speech, Moriarty's campaign against media censorship has made headlines. "You take responsibility for what you do," he told a reporter in 1994, "and the joy of freedom is involved with the responsibility of freedom."

Despite his continuing success as an actor, Moriarty refuses to be typecast. He has played a variety of award-winning roles on film and on Broadway, yet he continues to develop his other talents, composing symphonies, writing poetry, plays, and novels, and performing jazz piano. His original plays have been produced to critical acclaim, and he is publishing a series of mystery novels with Simon and Schuster.

Educated at Dartmouth and the London Academy of Dramatic Arts, Moriarty was discovered by critics and audiences alike in 1973, when he starred with a young Robert De Niro in *Bang the Drum Slowly*. Cast as a brash young baseball pitcher, Moriarty drew on his memories of his grandfather, a professional baseball player, for his moves and his persona. It was George Moriarty, a fighting Irishman who played for the Detroit Tigers, who remains his role model for "standing up and speaking out." His commitment to the issue of free speech has merited awards from Yeshiva University and the Massachusetts Civil Liberties Association.

Chris Sarandon

The baritone voice of actor Chris Sarandon is almost as well known as his face. Close listeners may recognize his as the voice of Jack Skellington in Tim Burton's stop-action fairy tale *The Nightmare Before Christmas* (1993). Certainly, his effective and emotional reading of Lincoln's letters, speeches, and off-the-cuff remarks

owes more to his Shakespearean training than to cartoons—but Sarandon's acting experience includes both extremes. Cinematic credits include *The Princess Bride* (1987), *Temptress* (1994), and *The Stranger Within* (1990), as well as co-starring with Michael Moriarty in *Tailspin: Behind the Korean Airliner Tragedy* (1989) on television.

Sarandon literally burst on the scene with his movie debut in *Dog Day Afternoon* with Al Pacino, for which he received an Oscar nomination. The son of Greek immigrants, Sarandon was born in West Virginia and educated in Washington, D.C. He appears regularly on television's Emmy Award-winning *Picket Fences* as well as on *Star Trek: Deep Space Nine*. Currently, he lives with his wife, the actress/director Joanna Gleason, and their three children in Los Angeles.

Peter Mansfield

His Name Was Lincoln opens with the melancholy tones of a trumpet, a musical phrase that immediately sets the tone for the visuals to follow. His musical choices for *His Name Was Lincoln* cover a vast array of musical styles, from Spirituals, Irish fiddle tunes, and period songs, to hymns and original arrangements, choices that instantly convey the emotional content of the biography, as well as the tenor of the times.

Well-known as an arranger and composer in the Boston area, Peter Mansfield's symphonic arrangements for The Boston Pops and conductor John Williams have been performed all over the United States. Since 1981, he has been coordinating arrangements for such musical masters as Leontine Price, Wynton Marsalis and George Benson, as well as serving as conductor and music director of *Symphony on Ice*, an international tour featuring Olympic and World Champion figure skaters in concert with major orchestras.

HIS NAME WAS *Lincoln*

THE
LIGHTHOUSE GROUP
PRESENTS

A MULTIMEDIA BIOGRAPHY

By James M. McPherson

Author of **Battle Cry of Freedom** • ***Recipient of the*** **Pulitzer Prize For History**

Narrated by

Michael Moriarty

featuring **Academy Award Nominee**

Chris Sarandon

as the Voice of Lincoln

PEACE

HIS NAME WAS *Lincoln*

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USING THIS TEACHER'S GUIDE

This Teacher's Guide follows the CD-ROM chapter by chapter. Each chapter is divided into four standard sections. Specific cross-curricular themes are suggested and activities designed to relate to students' lives are included. The major sections of each chapter are:

Recording Immediate Impressions
After going through each chapter, ask students to record their immediate impressions in their His Name Was Lincoln journals. These journals provide an ongoing record of their reflections and reactions. A list of questions, which can be given to students as a guide if necessary, is provided for each chapter.

Listening and Comprehending
Once students have expressed their immediate reactions to the chapter, encourage them to focus on the chapter's content using questions from the Listening and Comprehending section.

Student Handouts
Handouts provide a way to quiz students on geography, vocabulary and political and social issues related to the chapter.

Extensions and Expressions
This section contains an array of creative interdisciplinary activities and projects that will help students build on what they've learned so far.

CHAPTER ONE:

"The Lord prefers common-looking people..."

12 February 1809

This chapter covers Abraham Lincoln's family background and youth through the years 1809 - 1831. His birth, sketchy education, and rambunctious adolescence are depicted, as is his career as a flatboat pilot, and his two expeditions down the Mississippi to New Orleans, where the future president saw firsthand the horrors of slavery.

In the early nineteenth century, pioneers moved west across the continent. Along with their covered wagons and farm animals, these settlers brought their religious and political beliefs, combining rugged individualism with the Protestant work ethic. Many also brought slaves and their belief in the institution of slavery. Like many of these settlers, the Lincoln family were subsistence farmers. Their lives were difficult. Illness, privation, wild animals, and Native Americans hostile to their claims to the land were constant hazards. Most often, the pioneers lived on what they could grow and hunt, and, like the Lincolns, they frequently moved from place to place searching for good soil for their crops and forests well-stocked with game.

"My childhood-home I see again,
And gladden with the view;
And still as memories crowd my brain,
There's sadness in it too.

O Memory! thou mid-way world
'Twixt Earth and Paradise,
Where things decayed, and loved ones lost
In dreamy shadows rise."

1

RECORDING IMMEDIATE IMPRESSIONS

- What questions does this chapter raise?
- What are your impressions of Abraham Lincoln's early life?
- What were his parents like?
- What were the tragedies and comedies of his youth?
- What events, if any, surprised you?
- Has this chapter changed your conception of who Lincoln was? In what way?
- Look at the log cabin. How would you feel about growing up there?
- Imagine the land around it. What is growing in the fields? What animals are in the barn?
- What was the schoolhouse like? How many miles did Lincoln walk to the school house?

LISTENING AND COMPREHENDING

- What do some scholars believe was the effect of Nancy Hanks Lincoln's death on her son? Was she a big influence on his life and character?
- Why did pioneers move from place to place? What were Thomas Lincoln's reasons for moving from Kentucky to Indiana to Illinois?
- What kind of formal education did Abraham Lincoln receive? How did he further his education?
- Why did Abraham Lincoln move to New Salem, Illinois?
- According to scholars, what impact did Lincoln's childhood have on his later life?

The following handout provides a way to quiz students on some of the places covered in Chapter One.

Name: _____ **Date:** _____

GEOGRAPHY PUZZLE

Each row contains the name of a place mentioned in Chapter One and two that are fakers—can you find the real McCoy?

1. Abraham Lincoln was born near this town in 1809:

   Hodgenville Elizabethtown Hardinsburg

2. To get to Spencer County, where the Lincolns settled in 1816, the family had to cross this river:

   Mississippi Ohio Rough

3. Spencer County is located in the state of:

   Virginia Kentucky Indiana

4. Young Abraham Lincoln ran aground when piloting his flatboat past the town of:

   Clary's Grove New Salem Springfield

5. Traveling down the Mississippi River from Illinois to Louisiana, Lincoln traversed the banks of a great many states. Which of the following did he *not* pass by?

   Alabama Mississippi Kentucky

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EXTENSIONS AND EXPRESSIONS

Family Migrations

Ask students to draw a map of Kentucky, Indiana, and Illinois and trace the route the Lincolns took during their migrations. Next, ask students to find out something about their own families. Could they draw a map of their families' migrations over the last century?

Family Tree

Chapter One contains a detailed **Lincoln Family Tree** with pictures and information about Lincoln's antecedents and descendants. Ask students to devise a family tree of their own. Ask them to interview members of their family to find out more about their ancestors. How many generations back can they go?

The Pioneer Life

What was life like for the pioneers? What animals did they hunt? What crops did they plant? What were their clothes made of? How did they cook their food? Describe the building materials and the interior of a one-room log cabin. What kind of education did pioneer children generally receive? What sorts of schools did they attend? How was the teacher paid? What subjects did they study? What books did they read? Did boys and girls go to school together?

Life on the River

What was the economic importance of the Mississippi River during the early 19th century? What kind of boats carrying what cargoes traveled its currents? What were the most important cities of the river trade? What is a flatboat? Is a flatboat difficult to pilot? Explain.

Slavery

Describe a slave auction. When did the first slaves come to America from Africa? What is the economic history of slavery in the South? Why was New Orleans important to the traffic of slaves? Why were there no slaves in the Northern states? Enumerate some of the various opinions people expressed about slavery in the early 19th century.

CHAPTER TWO:

"Every man is said to have his peculiar ambition..."

9 March 1832

Chapter Two covers the years 1832 - 1846, years during which Lincoln laid the foundations for his political career. It includes his brief stint in the militia, his bankruptcy, his election to the Illinois state legislature, his marriage, and his election to the U.S. House of Representatives.

"Fellow-Citizens:
Having become a candidate
for the honorable office of
one of your representatives in the next
General Assembly of this state,
in accordance with an established custom,
and the principles of true republicanism,
it becomes my duty
to make known to you—
the people whom I propose to represent—
my sentiments with regard
to local affairs."

7

RECORDING IMMEDIATE IMPRESSIONS

- What questions does this chapter raise?
- How would you define Abraham Lincoln's "peculiar ambition"?
- What were his impressions of Springfield?
- What were other people's impressions of him?
- What events, if any, surprised you?
- Has this chapter changed your conception of who Lincoln was? In what way?

LISTENING AND COMPREHENDING

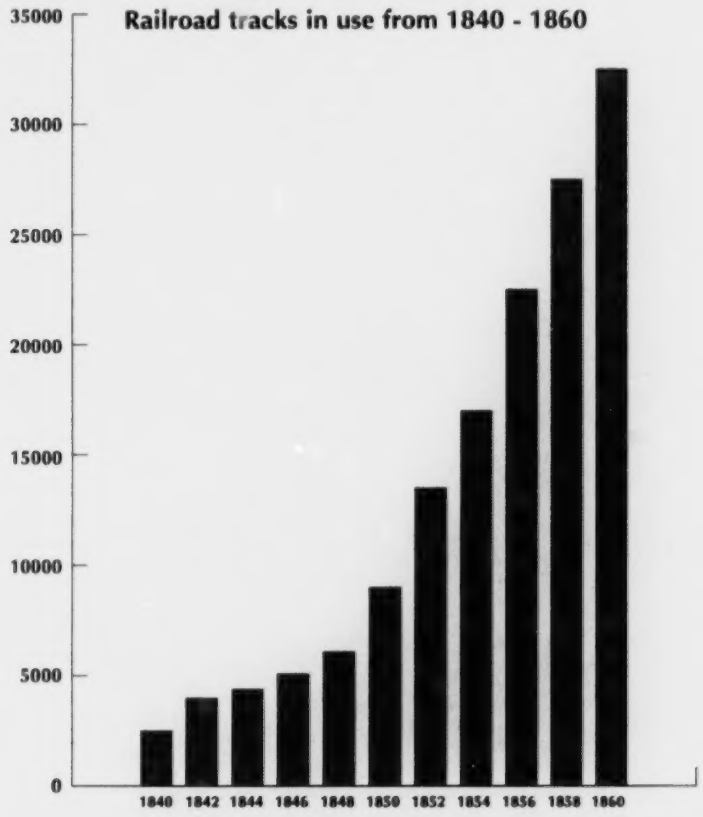
- What jobs and professions did young Abraham Lincoln attempt before settling on the law?
- In his first campaign for public office, Lincoln described himself as "too familiar with disappointment to be very much chagrined" if he lost the election. To what disappointments was he referring? What office was he seeking? Did he win this election?
- What were Lincoln's early views on the institution of slavery? Of Abolitionists?
- Why did Lincoln describe Henry Clay as his "*beau ideal* of a statesman"?
- What was Henry Clay's solution to the institution of slavery?
- Who were "the Long Nine"?
- With Lincoln's help, the Sangamon County Whigs moved the Illinois state capital from where to where?
- What was the subject of Lincoln's Lyceum address?
- What are the circumstances of the duel Lincoln almost fought?
- What was the difference between a Conscience Whig and a Cotton Whig?

Name: _____ **Date:** _____

RAILROADS

The late nineteenth century was a time of rapid technological progress. As this graph implies, Abraham Lincoln was instrumental in encouraging the expansion and extension of the railroads. Study this graph and answer the following questions:

- How many more miles of track were in use in 1848 than in 1844?
- How many more miles of track were in use in 1860 than in 1840?
- In which two-year period did the amount of track in use increase the most?
- How would you describe the expansion of the railroads between the years 1850 and 1860? What were the reasons for this growth?



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M-2

STUDENT HANDOUTS

Building Vocabulary

Here are words you may want to review with your class, as well as a puzzle for students to complete.

Whig	mustered out	evince	rawhide
abolitionist	candidate	bankrupt	levee
stump speech	gaunt	surveyor	legislature

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Name: _____ **Date:** _____

Vocabulary Crossword

Use the following words to complete the crossword puzzle.

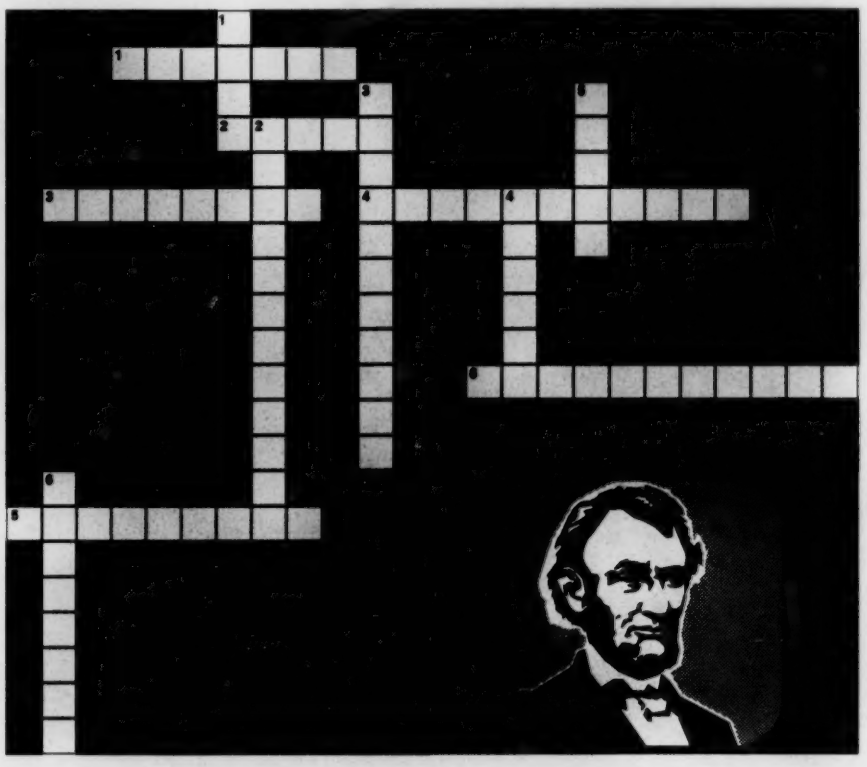
Whig	mustered out	evince	rawhide
abolitionist	candidate	bankrupt	levee
stump speech	gaunt	surveyor	legislature

Down

1. member of political party led by Henry Clay
2. advocate for the end of slavery
3. speech made during speech-making tour
4. demonstrate
5. wharf
6. insolvent

Across

1. untanned cow skin
2. lanky
3. one who examines contours and measurements of the land
4. discharged from army
5. one who seeks political office
6. legal body such as congress or parliament



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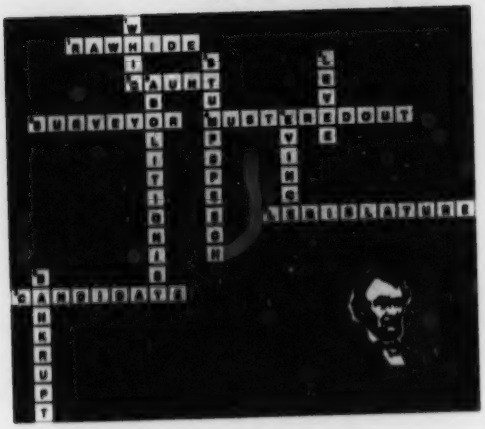
Answer:



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EXTENSIONS AND EXPRESSIONS

Scenes from Life

Chapter Two features an interactive map of Springfield, Illinois, as it was during the Lincoln years. Invite students to draw a map of your own town or city complete with the buildings and places that are important to their own lives. The class as a whole might enjoy creating a similar map for our current president, or a map for another contemporary public figure.

Meeting of the Minds

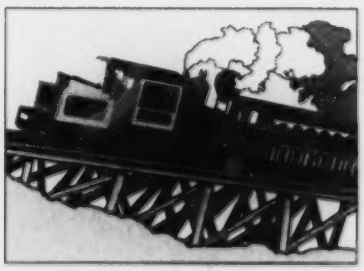
Using the information provided thus far in *His Name Was Lincoln*, as well as the sources cited in "Related Resources," organize a role-play activity. Assign students such personae as Daniel Webster, Henry Clay, Mary Owen, etc., and ask them to participate in a "Meeting of the Minds." Students should provide short biographical sketches of themselves and then, in character, respond to questions or issues of the day: i. e., Whig politics, abolition, attitudes towards women, etc.

Invite certain students to play the role of the historians represented in "Scholar's View." These historians could serves as "moderators" and/or, by participating, bring historical understanding to the role-playing session.

Research Topics

Have students research the following:

- How did Black Hawk view property rights and land ownership? How did the white settlers view these issues differently? What were the causes of the Black Hawk War? The outcome?
- Explore the growth of America's canals and railroads. How did this affect trade and industry? Westward expansion? The extension of slavery to the frontier?



CHAPTER THREE:

"A most sacred right... to liberate the world."

18 January 1848

Chapter Three covers the years 1847 - 1854 during which Lincoln took his seat in Congress and was active in Whig politics. After his congressional term was over, Lincoln returned to Springfield and his law practice.

This chapter explores the development of Lincoln's thoughts on slavery, while detailing the sectional conflict that was to cause an escalation in the tension between pro- and anti-slavery contingents.

"I am not an accomplished lawyer.
I find quite as much material for a lecture,
in those points wherein I have failed,
as in those wherein I have been
moderately successful.
The leading rule for the lawyer,
as for the man of every calling,
is diligence.
Leave nothing for to-morrow
which can be done to-day."

17

Recording Immediate Impressions

- What questions does this chapter raise?
- How did being a circuit lawyer prepare Lincoln for political campaigning?
- Which of his personal qualities made Lincoln a good politician?
- Describe his relations with Mary Todd Lincoln.
- Has this chapter changed your conception of who Lincoln was? In what way?

Listening and Comprehending

- Who was Ann Rutledge?
- What was the Whig platform?
- Why was Lincoln called a "traitor" to the Whigs?
- What were Lincoln's views on secession?
- What was Lincoln's single most important bill during his term in Congress?
- What were Lincoln's views on Christianity?
- What was the "Fatal First of January"?
- What was the substance of the burning debate on the annexation of Texas?
- What was Lincoln's advice to young lawyers beginning their careers?

Building Vocabulary

Here are some vocabulary words that you may want to review with your class.

destiny	fate	ingenuity	platform
bill	proviso	sobriquet	traitor
circuit	tavern	"Southern Belle"	annexation

STUDENT HANDOUTS

Women Warriors

The period before the Civil War was a time of great controversy about the legality of slavery in the U.S. Some of the most avid abolitionists (people against slavery) were women, and many of these were inspiring speakers and brave organizers. Other female abolitionists put their beliefs into action by leading slaves to freedom via the Underground Railroad or by sheltering escaped slaves. After a discussion to determine just how much your students know about women's life during the 19th century, and perhaps some research on that subject, your class could research some of these heroines of the North and South and complete the following matching puzzle.

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Name: _____ **Date:** _____

WOMEN WARRIORS

Match these women with their accomplishments:

a. Angelina Grimké

b. Sojourner Truth

c. Harriet Beecher Stowe

d. Harriet Tubman

1. Real name Araminta Ross, this abolitionist leader was born a slave in Maryland. About 1849 she escaped to the North, and made 19 journeys back to the South to lead other slaves to freedom along the Underground Railroad.
2. This best-selling author and abolitionist wrote *Uncle Tom's Cabin*, an indictment of slavery and one of the most popular and influential novels of its time.
3. This abolitionist and advocate of women's rights was born into slavery in New York. She was a powerful speaker and heard voices she believed to be God's.
4. This South Carolina-born abolitionist and early suffragette was one of the most outspoken agitators against slavery in the South, despite the fact that her father was a prominent slaveholding judge.

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(Answers: 1. Harriet Tubman; 2. Harriet Beecher Stowe; 3. Sojourner Truth; 4. Angelina Grimké)

EXTENSIONS AND EXPRESSIONS

Lincoln Out Loud

The "Words of Lincoln" section of Chapter Three contains interesting personal letters and political addresses. One way to bring Lincoln's words to life is to read them out loud. Divide the class into groups and assign each group one of the letters or speeches included in the "Words of Lincoln" section. After allowing time for the groups to discuss the essential aspects of the assigned letter, reform the groups so that new groups of students, each of which has read a different letter, come together in a discussion around a focusing question, such as: "What were Lincoln's political views in the mid to late 1840s?" and/or "What was Lincoln's opinion of the Mexican War?" Teachers may wish to assign additional investigations of the topics explored in Lincoln's own words by assigning selections from the works cited in "Suggested Readings."

Lincoln in Love

Chapter Three contains the touching account of Lincoln's early courtship. Your class might enjoy creating an imaginary correspondence between "Honest Abe" and Mary Todd. Remind students that Todd was a woman known, not only as a "Southern Belle," but as a spitfire. According to contemporaries, there were many occasions where she attacked her husband with a piece of stove wood—among other household items –and bitterly upbraided him in public. As Lincoln himself said of the Todds: "While God made do with one "*d*"; the Todds had to have two." Ask your students to imagine the two protagonists—one a Midwesterner, ambitious, intelligent, affable, but a slightly coarse giant of a man; the other a small, proud, well-born, well-educated Southern woman. Lincoln is writing to re-propose. He must explain away his misgivings that prompted "the Fatal First of January," and convince Mary Todd to, once again, agree to marry him. How can he convince her he is worthy of her, and that he will not leave her at the altar a second time? What will he tell her about his past, and his plans for the future? Ask students to write her reply to his letter.

Slave Narratives

The centerpiece of this chapter is the pictorial documentary of slavery in the 1800's. Using vintage prints and photographs, "American Slavery" speaks through the use of telling images, conveying the horrors and pitiless cruelties of plantation life. To further the effect of this affecting testament, ask your students to read some of the first person slave narratives available online through the Library of Congress, or as listed in "Related Readings." After they have absorbed some of the details of these narrations, ask your class to look at the photographs a second time, and compose a poem or a narration in the voice of one or more of the people photographed. Encourage them to read these compositions aloud.

CHAPTER FOUR:

"Abraham Lincoln is the first and only choice."

16 June 1858

Chapter Four covers the years 1854 - 1856, and addresses the particulars of Lincoln's senatorial bid, the Lincoln-Douglas debates, and his career as a circuit lawyer. The birth of the Republican Party and the Dred Scott case are also outlined in their relationship to the formation of Lincoln's opinions on slavery and democracy.

" . . . And, as this subject is no other than part and parcel of the larger general question of domestic slavery, I wish to make and to keep the distinction between the existing institution, and the extension of it, so broad and so clear, that no honest man can misunderstand me, and no dishonest one, successfully misrepresent me."

RECORDING IMMEDIATE IMPRESSIONS

- What questions does this chapter raise?
- When you listened to the debates did you find yourselves agreeing with Stephen Douglas's views at any point?
- Were you shocked by any of Lincoln's opinions?
- What events, if any, surprised you?
- Has this chapter changed your conception of who Lincoln was? In what way?

LISTENING AND COMPREHENDING

- What were Douglas's views on secession? On racial equality? On slavery?
- What was "popular sovereignty"?
- What caused the dissolution of the Whig party?
- What were Lincoln's views on racial equality? On secession? On slavery?
- Who won the Great Debates? Why?

STUDENT HANDOUTS

Building Vocabulary

Here are vocabulary words you may want to review with your class.

agitation	mongrel	apportionment	civil liberty
knave	skewed	racism	egalitarian
prophetic	grotesque	miscegenation	

American Immigration

Ask students to use the following table to draw a graph showing the rates of immigration in 1790 and in the 19th and 20th centuries. In 1790, the U.S. government took its first census. When the first U.S. census was taken, maps of the new nation were scarce, town and county boundaries were vague or unknown, and many untrusting citizens were uncooperative. Eighteen months after the enumeration began, the work was completed. Final tallying revealed a population of slightly less than 4 million inhabitants in the 16 states and The Territory of the United States South of the River Ohio, which later became Tennessee and part of Mississippi.

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Name: _____ Date: _____

IMMIGRATION TO THE UNITED STATES 1860-1866

YEAR	TOTAL	BRITAIN	IRELAND	GERMANY	ALL OTHERS
1860	153,640	29,737	48,637	54,491	20,775
1861	91,918	19,675	23,797	31,661	16,785
1862	91,985	24,639	23,351	27,529	16,466
1863	176,282	66,882	55,916	33,162	20,322
1864	193,418	53,428	63,523	57,276	19,191
1865	248,120	82,465	29,772	83,424	52,459
1866	318,568	94,924	36,690	115,892	71,062

Answer the following questions:

- How many immigrants came from Ireland and Britain between the years 1861-1863?
- How many immigrants came from Germany during the Civil War years?
- From which country did immigration rise sharply after the Civil War?
- From which country did immigration markedly decline during the Civil War?
- Was America a "melting pot" of races, or was it homogeneous?

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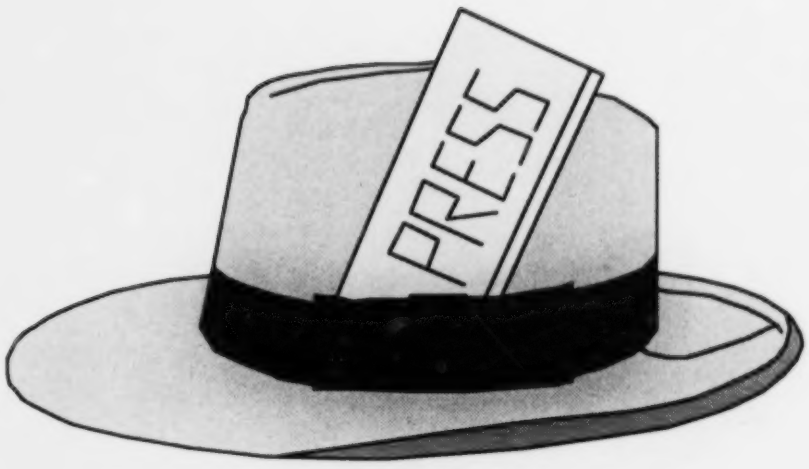
Extensions and Expressions

The Lincoln-Douglas Debates

Chapter Four contains a special in-depth look at the famous Lincoln-Douglas debates. To help bring these important disputations into the contemporary arena, ask students to "cover" the Lincoln-Douglas senatorial contests as if contemporary media existed in 1858. Students can make press badges identifying themselves as reporters for various political publications. Ask one to be a "Know Nothing" (Nativist) reporter, another an Abolitionist, a Democrat, Republican—or even try to update the parties by including a Communist, a Libertarian, an Anarchist reporter. Reporters should review the "Lincoln Douglas Debates section" of the CD-ROM and write their own skewed accounts of the debates in clear support of one of the candidates (if applicable to their own political philosophy). Students might enjoy reading these accounts aloud to the class, or they might try "publishing" a special issue of their newspaper complete with political cartoons, letters to the editor, and editorials. "Voices from the Past" may be used here as a means of stimulating an interview or to add more information to this group publication.



CHAPTER FIVE:

"...the momentous issue of civil war."

4 March 1861

Chapter Five covers the pivotal years 1860 - 61, beginning with Lincoln's famous Cooper Union address. Lincoln's election to the presidency and his Inaugural Address are highlighted. Upon his taking office, the South began its secession from the Union. Fort Sumter was under attack and civil war was looming.

"Fellow citizens of the United States:
In compliance with a custom
as old as the government itself,
I appear before you to address you briefly,
and to take in your presence,
the oath prescribed by the Constitution of the United States,
to be taken by the President
'before he enters on the execution of his office.'"

RECORDING IMMEDIATE IMPRESSIONS

- What questions does this chapter raise?
- How did Lincoln assure his nomination for president?
- How did his political beliefs differ from those of other Republicans?
- Do you think he was a good candidate for that office?
- What events, if any, surprised you?
- Has this chapter changed your conception of Lincoln, the man? In what way?

LISTENING AND COMPREHENDING

- What was Lincoln's opinion of the New England shoemakers' strike? How did he relate the right to strike to the issue of slavery?
- How did the Harper's Ferry Raid affect the outcome of the Election of 1860?
- How was Lincoln received along his whistle-stop excursion to Washington?
- Which seven Southern states were the first to secede?
- Which two cities "epitomized the country's ideological extremes"?
- How was the election process different in 1860 than it is today?

STUDENT HANDOUTS

Building Vocabulary

Here are some vocabulary words that you may want to review with your class.

lithographs	epitomize	ideology
insurrection	steamship	social mobility

The Border States

The period before the Civil War was rife with contradictions and controversies. This is nowhere so obvious than in the alliances of the states. Which would secede? Who would stay with the Union? As this map makes clear, the realignment of the states was of vital importance to the issue of war. A study of the state's allegiances is really a study of the politics of the times, and your class should take a closer look at these factions.

Name: _____ **Date:** _____

The map shows the Union before its dissolution in December 1860. After studying the map, answer the following questions. If some of the questions stump you, take a look at the encyclopedia or some of the books mentioned in "Related Readings" to get a clearer understanding of the big picture:

- Which states were the Border States?
- Which Southern states seceded before April 15, 1861?
- Which Southern states seceded after April 15, 1861?
- Which Western states were members of the Union? Which were members of the Confederacy?
- Which slave-holding states remained in the Union?

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Extensions and Expressions

Lincoln's Views

Your students might enjoy reading some of the speeches reproduced verbatim in this chapter's "Words of Lincoln." Ask them to explain, in writing and in discussion, the genesis of Lincoln's views on these hot issues:

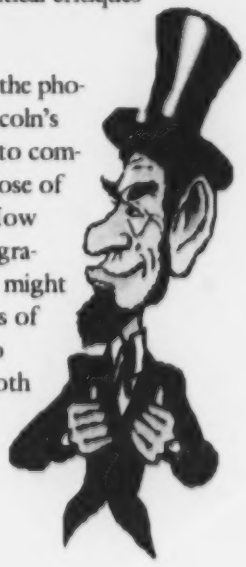
- slavery
- secession
- the Constitutionality of secession

Lincoln's Image

By using the Tools' Gallery segment for Chapter Five, students can get a better look at the images used in the Documentary. Ask them to study these images and then discuss the photographic images and cartoons of the campaign of 1860. How was Lincoln portrayed by the Republicans? By the Democrats? What was the point being made by the "Dred Scott Quadrille" cartoon? By the cartoon of Lincoln in Scottish dress? In what ways do these drawings reveal nuances of the characters' emotions?

Lincoln and Caricature

A *caricature* is a cartoon that satirizes a person's facial or physical appearance to make it appear ludicrous. Caricatures have been used for political effect since the sixteenth century and many caricaturists—or political cartoonists, as they are called today—are as famous for their political critiques as for their artistic talents.



Ask your class to compare the Lincoln cartoons to the photographs made of Lincoln. How important was Lincoln's physical appearance to his political image? Ask them to compare both the positive and the negative images to those of contemporary politicians in their local newspaper. How have standards and methods of caricature and photography changed? To further explore this issue, students might enjoy coming up with some of their own caricatures of political figures, past and present. Advise the class to exaggerate certain features to make their subjects both silly and recognizable. Remind them that the audience should be able to glean the artist's opinion of these people by their representation.

Spirituals

Music was an important means of communication for slaves. Living in a world where they were denied individual rights and freedoms, they often used sad religious songs—called Spirituals—and drums to communicate messages about the Underground Railroad. "Conductor" Harriet Tubman, who led many slaves to freedom, would announce her presence by singing the spiritual "Go Down Moses." One song in particular, provided directions for the Alabama route on the Underground Railroad. Ask your students to read the text of the song "Follow the Drinking Gourd" (a nickname for the Big Dipper), and study the attached map of the Underground Railroad routes. Can they answer the following questions? If they need help, suggest that they read *Get on Board: The Story of the Underground Railroad* by Jim Haskins (New York: Scholastic, 1993).

- Why should the runaways follow the Big Dipper?
- Why should they go "when the sun comes back" (in springtime)?
- The river that "ends between two hills" was the Tombigbee River in Mississippi. The second was the Tennessee River; what was the "great big river"?

(see the map on the next page)

Answers: 1. It points to the North Star. 2. Spring was the best time for traveling. 3. The Ohio River.

HIS NAME WAS Lincoln

PEACE

Name: _____ **Date:** _____

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M-7

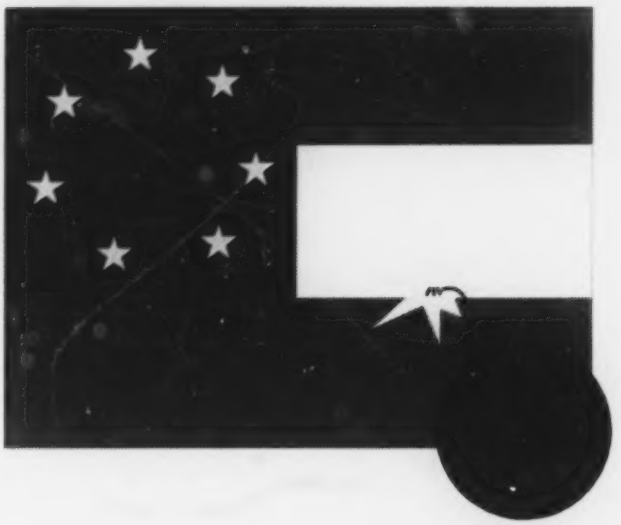
CHAPTER SIX:

"And the war came."

12 April 1861

Chapter Six covers the tumultuous year of 1861. Fort Sumter had been fired upon by the Confederate Army. The Civil War begins and Congress votes President Lincoln extraordinary autonomy as president. Upon the advice of General Winfield Scott, he appoints General George B. McClellan commander-in-chief of the army.

"To Major General Fremont:
...Should you shoot a man, according to the proclamation, the Confederates would very certainly shoot our best man in their hands in retaliation; and so, man for man, indefinitely. It is therefore my order that you allow no man to be shot, under the proclamation, without first having my approbation or consent."



Recording Immediate Impressions

- What questions does this chapter raise?
- How did Lincoln deal with the problems facing him during his first months in office?
- Do you think his Cabinet gave him good advice?
- Do you think he handled the crisis at Fort Sumter diplomatically?
- What events, if any, surprised you?
- Has this chapter changed your conception of who Lincoln was? In what way?

Listening and Comprehending

- How did Lincoln shift the decision for war to Jefferson Davis?
- Why was West Virginia created?
- Who was known as the "Young Napoleon"?
- What personal tragedies did Lincoln suffer in 1861?
- Why were Lincoln's views on abolition controversial in 1861?
- Why did Lincoln suspend ***habeas corpus***? Was this Constitutional? What were the ramifications of this act?
- What was Lincoln's response to William Seward's "Thoughts for the President's consideration"?
- What was Washington, D.C., like in the early 1860's? Did the Capitol building look different than it does today? Explain.
- What was General McClellan's nickname for Lincoln?
- Who was considered more qualified to lead an army, Abraham Lincoln or Jefferson Davis? Explain.

Building Vocabulary

Here are some vocabulary words that you may want to review with your class:

blockade	sophism	conscription
fire-eater	sovereignty	

Name: _____ **Date:** _____

READING TABLES

The following table compares the resources of the Union with that of the Confederacy in 1861. After you have studied it, try to answer the following questions:

Resources	Union	Confederacy
Farmland in 1000s of acres	105,835	58,832
Railroad tracks in 1000s of miles	21,847	8,947
Value of manufactures in 1000s of dollars	1,794,417	155,552
Number of factories	119,500	20,600
Number of industrial workers in thousands	1,190	111
Population in thousands	22,340	3,954 slaves 9,103 free citizens

- What was the total population of the Union?
- What was the total population of the Confederacy?
- How many people in the Union were factory workers? How many in the Confederacy?
- Which side would have been able to raise the larger army?
- Which side would have been able to easily transport this army?
- What does this graph tell you about the advantage the Union had over the Confederacy? Can you imagine any advantages the Confederacy had over the Union?

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Name: _____ **Date:** _____

Civil War Slang

Many new words and expressions were coined during the Civil War period. Some of these words are rarely used today, or if they are used, they have different meanings from the common parlance of the 1860's. Other words have become part of our everyday vocabulary.

Match the words on the left with their meanings on the right. If you need some help, all of these vocabulary words can be found in the dictionary.

a. sideburns	1. A nickname for the Southern states
b. bummers	2. A plain hairstyle worn by Northern women to show their dedication to the war effort.
c. chignon	3. Northerners who came South after the war to sell needed items at high prices
d. dixies	4. Union soldiers who roamed the Southern countryside stealing food and valuables
e. greenbacks	5. Union money printed in green ink
f. Dixieland	6. A Mississippi riverboat slang for ten-dollar bills (from the French dix)
g. copperheads	7. Southerners who worked with the occupying Northern governments after the war
h. scalawags	8. Northerners who sympathized with the South
i. carpetbaggers	9. Whiskers worn in the style popularized by Union General Ambrose Burnside
j. fire-eater	10. Southerner who demanded secession.

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(Answers: 1. f; 2. c; 3. i; 4. b; 5. e; 6. d; 7. h; 8. g; 9. a; 10. j.)

EXTENSIONS AND EXPRESSIONS

Re-create a Cabinet Meeting

Chapter Six features a re-creation of the Cabinet Meeting held on March 29, 1861. At this meeting and at one held two weeks later, Lincoln and his Cabinet debated whether or not they should send supplies to Fort Sumter. Your students might enjoy re-creating this debate in your classroom. Assign students particular roles as Seward, Chase, Lincoln, etc., and allow them to study the speeches and translate them into modern parlance. Encourage students to extemporize as they debate the pros and cons of aiding Fort Sumter and allow Lincoln and Jefferson to speak to each other about the issues involved.

Conscription

Much has changed since the Civil War in terms of military conscription. Using an encyclopedia, or one of the books listed in "Related Resources," ask your students to research the history of the draft in the United States, and the draft riots that followed the conscription methods practiced during the Civil War. How was conscription different in the 1860s than it is today? What were the debates about its methods then? What are some of the current debates (for instance, the debate surrounding the recent requirement that all males register for the draft before they can apply for educational financial aid)? You might like to continue the debate theme by asking students to divide into groups. Some would represent the U.S. Congress of 1861 explaining its laws on conscription; some would represent the poor laborers who resisted their authority. Another group could represent the U.S. Congress in 1995 and yet another group could portray a group of disaffected students. A fifth group could be the audience for these debates and perhaps come to some consensus about the correlations, if any, among these time-traveling debaters.

Points of View

Encourage students to examine both sides of the Civil War (or, as the South termed it, The War of Northern Aggression) with an exercise in points-of-view. Ask your class to think about how the same event or incident looks different depending upon the viewer's vantage point. For instance, an account of the attack on Fort Sumter from a South Carolina newspaper's perspective might begin: "FIRST STRIKE FOR FREEDOM!"; whereas, the headlines in a Boston, Massachusetts, newspaper might proclaim: "HEROES BESIEGED BY FIRE-EATERS."

HIS NAME WAS *Lincoln*

THE
LIGHTHOUSE GROUP
PRESENTS

A MULTIMEDIA BIOGRAPHY

By James M. McPherson

Author of **Battle Cry of Freedom** • ***Recipient of the*** **Pulitzer Prize For History**

Narrated by

Michael Moriarty

featuring **Academy Award Nominee**

Chris Sarandon

as the Voice of Lincoln

WAR

CHAPTER SEVEN:

"...consequences so vast and momentous"

1 January 1863

Chapter Seven covers May 1861 to July 1862. President Lincoln was facing difficulties at home and on the political front. His favorite son, Willie, died; his armies were facing defeat on a number of fronts, and the Abolitionists were badgering him to strike a decisive blow toward the eradication of slavery. The President responded by drafting the Emancipation Proclamation which freed slaves in the Southern states.

"Resolved that the United States ought to co-operate with any state which may adopt gradual abolishment of slavery, giving to such state pecuniary aid, to be used by such state in its discretion, to compensate for the inconveniences public and private, produced by such a change of system."

Recording Immediate Impressions

- What questions does this chapter raise?
- Why did Lincoln issue the Emancipation Proclamation?
- Why did General McClellan resist Lincoln's orders?
- What events, if any, surprised you?
- Has this chapter changed your conception of who Lincoln was? In what way?

Listening and Comprehending

- What was Lincoln's "sable arm"?
- What was the Homestead Act?
- What was "The Prayer of the Twenty Millions"?
- Which two Cabinet members offered Lincoln their resignations? Why? Did they, in fact, resign?
- How did Lincoln comfort himself after his son, Willie's, death?
- Why didn't Lincoln free the slaves in the Union-occupied states or the Border states?
- When and where was "the single bloodiest day" of the Civil War?
- Why did Lincoln delay before issuing the Emancipation Proclamation?
- Why did he finally issue it after the Battle of Antietam?
- Did the Confederacy obey the directives laid out in this document?

GETTING STARTED

Building Vocabulary

Here are vocabulary words you may want to review with your class:

corrupt	contraband	martial law	proclamation
emancipation	preliminary	tyranny	doctrine

What Do You Know?

To find out how much your students know about the historical background of *His Name Was Lincoln*, *War*, you may wish to ask the entire class to respond to such content-related questions as:

1) When was the Civil War fought?
2) Were any battles fought in the Northern states? Which ones?
3) Was it hard to get food during the war in the North? In the South?
4) What did the Confederate flag look like? What was it called?
5) What did the Union flag look like? What was it called?
6) On which side did the Army of the Potomac fight?
7) How much was a private paid per month in the Confederate Army? In the Union Army?

Answers: 1. April 1861 - April 1865; 2. Two major battles were fought in Sharpsburg, MD, and Gettysburg, PA, although most of the Civil War battles occurred in the South; 3. Many Northerners made fortunes supplying goods to the army, but many poor people in the North became poorer due to higher prices for food and absent breadwinners; in the South, as the war wore on and Northern blockades stopped everyday items from being imported, food became increasingly scarce. By the end of the war, many people were near starvation; 4. The Confederate flag was called "the Rebel flag" and it had a red background with blue and white star-spangled bands crossing its middle; 5. The Union flag was the "Stars and Stripes" we know today (although there were fewer states then, and thus fewer stars). It was nicknamed "Old Glory."; 6. The North. 7. $11; $13.

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STUDENT HANDOUTS

Women During the War

Women were very active during the Civil War. Some women, such as those who worked in the new U.S. Treasury building, took the place of the men who had left their jobs to become soldiers. Others organized supplies for the soldiers, nursed the wounded, and raised money for the troops. Still others disguised themselves as men and enlisted, and their sisters became spies. Your students might enjoy researching some of these heroines of the Civil War and then completing the matching puzzle that follows.

Name: _____ **Date:** _____

a. Mary Livermore	1. First woman hired for a government job, and founder of the American Red Cross.
b. Dr. Elizabeth Blackwell	2. First woman in U.S. to earn a medical degree and the founder of the Women's Central Association of Relief.
c. Harriet Beecher Stowe	3. Best-selling author, editorialist, an Abolitionist.
d. Rose Greenhow	4. Director of the Chicago Sanitary Commission, which collected supplies for army camps and hospitals.
e. Clara Barton	5. Best-selling author and wartime nurse.
f. Louisa May Alcott	6. The Union's superintendent of nurses and reformer of mental hospitals.
g. Dorothea Dix	7. Underground Railroad "conductor" and scout for Union Army.
h. Harriet Tubman	8. Confederate spy and Washington, D.C., hostess.
i. Loreta Velazquez	9. One of the many women who fought in the Union army. She called herself Harry Buford and recruited her own battalion.

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(Answers: 1.e; 2.b; 3.c.; 4.a; 5.f; 6.g; 7.h; 8.d; 9.i.)

Extensions and Expressions

Debating the Emancipation Proclamation

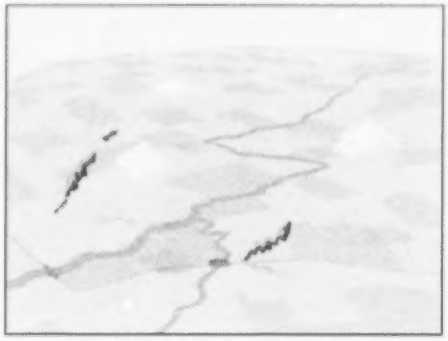
Use the centerpiece of this chapter "The Cabinet Debate" and the documents provided in "Words of Lincoln" to develop the main issues of the Emancipation Proclamation as a war measure. Divide your students into groups for and against this directive, and use the language of the Emancipation Proclamation itself, as well as the many drafts, to develop lessons focusing on strategic, constitutional, political, and historical development of the main ideas contained in the final version. Have students role-play the different points of view and recreate the cabinet debate in class. To make the debate more immediate, assign some students the role of historians whose function will be to frame the proper questions and keep the role-play progressing in a productive direction.

The "Peculiar Institution" of Slavery

Ask students to write essays re-assessing the evolution of Lincoln's opinions on the "peculiar institution" of slavery. What were his changes in position? What were the principal reasons for these changes? Did he believe in racial, social and political equality for blacks and whites?

Battles of the Civil War

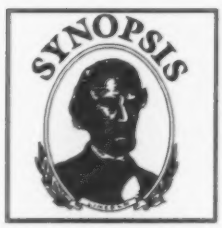
Ask students to research one of the Civil War battles, such as Gettysburg or the Battle of the Wilderness. Have them draw a detailed map of the battlefield and recreate this battle using the necessary props (soldiers, trains, supply lines, etc.) to show how geography, human ingenuity and error, and other factors contributed to the victory for one side and the defeat of another.



CHAPTER EIGHT:

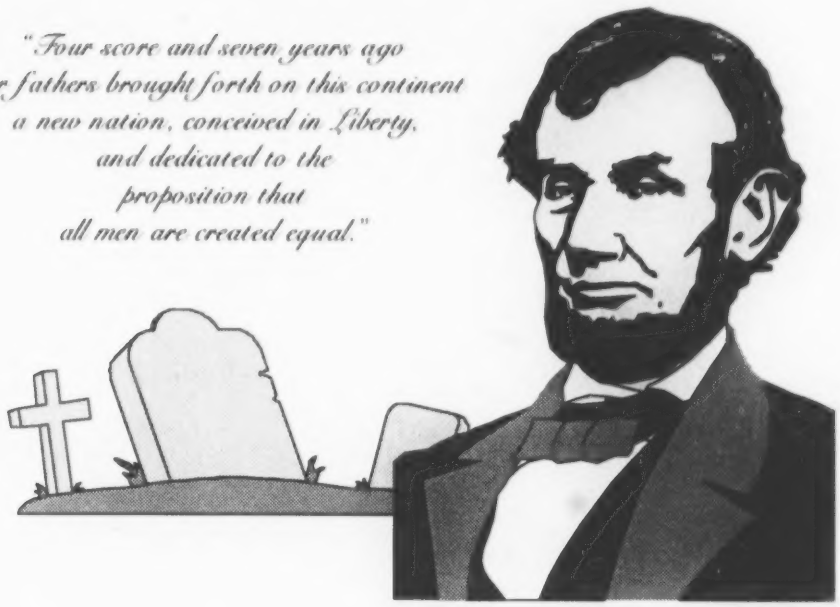
"...the great task remaining before us."

19 November 1863



Chapter Eight covers August 1863 - March 1864, the darkest days of the Civil War. The death toll was high; Lincoln's generals were dragging their feet, and Robert E. Lee was winning victories for the Confederacy. Then on November 19, 1863, Lincoln presented the Gettysburg Address at the dedication of the Gettysburg National Cemetery and poetically set forth the reason for continuing and winning the Civil War.

"Four score and seven years ago
our fathers brought forth on this continent
a new nation, conceived in Liberty,
and dedicated to the
proposition that
all men are created equal."



Recording Immediate Impressions

- What questions does this chapter raise?
- What was especially important about the ideas in the Gettysburg Address?
- Why was it criticized?
- What do you think of its brevity? Of its ideas?
- What events in this chapter surprised you?
- Has this chapter changed your conception of who Lincoln was? In what way?

Listening and Comprehending

- What happened January 1, 1864?
- Why was the Emancipation Proclamation important diplomatically?
- What was Lincoln's favorite Shakespearean play?
- Why did so many Irish immigrants oppose the draft?
- How long is four score and seven years?
- Why was Lincoln advised to revoke the Emancipation Proclamation?
- What was General Hooker's nickname?
- What was the political significance of the Proclamation of Amnesty and Reconstruction?
- What was the occasion of Lincoln's address at Gettysburg?

STUDENT HANDOUTS

Building Vocabulary

Here are vocabulary words and phrases you may want to review with your class.

sockets	white elephant	compromise
ministering	Potomac	dictatorship

General Scramble

The Union generals were all exceptionally interesting people; some could be called down-right eccentric. Your class might enjoy looking into the biographies of these military leaders, and a fun way to familiarize them with the generals' names and achievements is a General Scramble. This puzzle lists Lincoln's generals and one or more of the events for which that general is remembered. First unscramble the generals' names, then match them with their achievements.

Name: _____ **Date:** _____

HERMASN	EDMEA	TGANR	CCLLLEAMN
SEBUDRIN	RRFAAGTU	OEOHRK	

1. He captured Atlanta on his "March to the Sea."
2. He won at Gettysburg, the first major Confederate defeat in two years.
3. He presented Savannah to Lincoln as a Christmas gift, and captured Richmond.
4. Notorious for his delaying tactics, he nonetheless won the Battle of Antietam.
5. Famous for his whiskers, he was infamous for losing the Battle of Fredericksburg.
6. He captured Mobile, Alabama, extolling his troops to "Damn the torpedoes; full speed ahead!"
7. Known for his personal bravery, this man lost the Battle of Chancellorsville.

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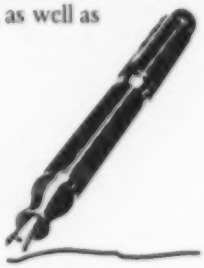
(Answers: 1. Sherman; 2. Meade; 3. Grant; 4. McClellan; 5. Burnside; 6. Farragut; 7. Hooker.)

Extensions and Expressions

Letters Home

Letters Home offers an intimate glimpse into the lives and thoughts of the average Union soldier reproduced exactly (misspellings and all) the way they were written. After your students have read these letters and studied the accompanying photographs, ask them to take on the role of a Union soldier, a Confederate soldier, the superintendent of nurses, a male nurse, or the wife of a soldier telling him about hardships and privations at home. Students should write at least three letters that reflect the impact of events on individual lives, families, economic institutions, etc., as well as impart the values and ideals of the correspondent.



The Reception of the Gettysburg Address

Have students use the Gettysburg Address to write an essay examining how Lincoln interpreted the necessity and the meaning of the Civil War. How was it received at the time? What relevance does it still possess today?

The "Sable Arm": Black Battalions of the Civil War

In 1861 the first African Americans were appointed commissioned officers in the Civil War—by the confederacy, in Louisiana. In the North, Black battalions such as the 54th Massachusetts Colored Infantry commanded by Robert Gould Shaw (subject of the great poem "For the Union Dead" by Robert Lowell, and the movie "Glory"), and the 1st South Carolina Volunteers under the command of Thomas Wentworth Higgenson (later the correspondent of poet Emily Dickinson) acquitted themselves nobly at a great many battles. About 100,000 African Americans fought in the Union Army, and more than 65,000 were killed. There were 30,000 blacks in the Union Navy, about a quarter of the total number of sailors.

Students might be interested to find out more about these brave men. For help, some excellent texts on the subject are: ***Trial by Fire: A People's History of the Civil War and Reconstruction*** by Page Smith (New York: MacGraw Hill, 1982) and ***Freedom: A Documentary History of Emancipation*** by Ira Berlin, et. al., eds. Ser. 2. The Black Military Experience (New York: Cambridge University Press, 1982). Ask students to find out:

- Who were these soldiers? Were most of them freed slaves?
- Were they drafted or were they volunteers?
- What was their everyday life like in the army?
- What battles did they participate in?
- How were they treated if they were captured by Confederates?
- How were they regarded by the Union army?
- Was their pay equal to the white soldiers' pay?
- Did they receive pensions after the war?

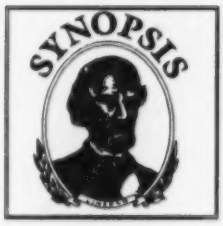
There have been many artistic tributes paid to the 54th Massachusetts Volunteer Infantry Regiment, an African American Regiment, and its white colonel, Robert Gould Shaw. One is the monument to these men, nearly all of whom were killed at the assault on Fort Wagner in South Carolina July 18, 1863. This monument, cast by sculptor Augustus Saint-Gaudens, stands in Boston, Massachusetts. It and the men of the 54th were memorialized in modern poet Robert Lowell's great poem "For the Union Dead." In 1989, the Oscar-winning film, "Glory," told the story of the 54th Regiment. Ask your class to read "For the Union Dead" and view "Glory," then answer these questions:

- What obstacles faced the black soldiers?
- How did the soldiers show their determination to participate in the Civil War?
- According to Lowell, Shaw's father wanted no monument for his son except for the common grave in which he had been buried with his men. Given Shaw's abolitionist principles, why do you suppose he felt this way?
- How does Lowell employ the Saint-Gaudens monument to say something about the Civil Rights movement of the 1960's?

CHAPTER NINE:

"...this Administration will not be re-elected."

23 August 1864



Chapter Nine covers February 1864 - December 1864. The Pomeroy Circular advocating Salmon P. Chase for presidential nomination is discovered and a scandal ensues. Lincoln is up for re-election, and the country, with some grumbling, rallies behind him. He is re-elected November 8th. Soon after, Sherman begins his March to the Sea.

"Well, I cannot run the political machine;
I have enough on my hands without that.
It is the people's business—
the election is in their hands.
If they turn their backs to the fire,
and get scorched in the rear,
they'll find they have got to 'sit' on the 'blister!'"

Recording Immediate Impressions

- What questions does this chapter raise?
- What do you think James McPherson means when he calls Lincoln a "conservative revolutionary"? Do you agree?
- What events, if any, surprised you?
- Has this chapter changed your conception of who Lincoln was? In what way?

Listening and Comprehending

- What was Sherman's Christmas gift to Lincoln?
- What uses—both political and personal—did Lincoln make of his sense of humor?
- What was General McClellan's political platform?
- What was the difference between the Grand National Party and the Republican Party?
- What was the difference between Grant and McClellan as generals?
- Who was the first U.S. president to win re-election? Who was the second?
- What was the "Pomeroy Circular"? Did Lincoln read it? What happened as a result of its discovery?
- What was so impressive, in Harold Holzer's view, about the election of 1864?
- What was one of the "dirty" charges leveled against Lincoln by his political opponents during the campaign?
- What was "the March to the Sea"? What purpose did it serve in the war effort, both strategically and as a propaganda method?

STUDENT HANDOUTS

Building Vocabulary

Here are vocabulary words you may want to review with your class:

referendum	circular	pocket veto

Sherman's March

General William Sherman practiced total war, cutting a devastating path through Georgia and the Carolinas. His troops, nicknamed the "Blue Bellies," burned buildings, tore up railroads, and looted homes. As he said, "We cannot change the hearts of those people of the South, but we can make war so terrible,... make them so sick of war that generations would pass away before they would again appeal to it."

Name: _____ **Date:** _____

This map traces the route of Sherman's infamous March to the Sea.

Locate the following cities on the map, then answer the following questions:

1. Atlanta 2. Chattanooga 3. Savannah 4. Columbia 5. Raleigh

- Which city, the capital of the Confederacy, was burned to the ground as the so-called "hell-hole of secession"?
- This city was a railroad hub, vital to Confederate supply lines. Sherman tore up the rails, heated them red-hot, and twisted them into "Sherman's hairpins" before the city was burned to the ground.
- This city was the starting point of the March to the Sea.
- This city was the last major city captured by Sherman's troops.

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(Answers: 1. B; 2. A; 3. E; 4. C; 5. D

- Columbia
- Atlanta
- Chattanooga
- Raleigh)

Extensions and Expressions

Lincoln and the Cartoonists

Chapter Nine's section on cartoons gives examples of Abraham Lincoln's many public representations. Newspapers depicted Honest Abe, Uncle Abe, the Railsplitter, and the Doctor Lincoln, as well as the personae created by his enemies and detractors. After the class has studied this fascinating segment, divide them into groups and assign one of Lincoln's representations to each group. Each group will examine and discuss their image as displayed in Lincoln and the Cartoonists and analyze its political meanings and possible effect on Lincoln's political career.

Anthems

> "Mine eyes have seen the glory
> of the coming of the Lord;
> He is trampling out the vintage
> where the grapes of wrath are stored..."

Few people know that the abolitionist Julia Ward Howe was the author of the famous song "The Battle Hymn of the Republic." Inspired by a visit to a Union army camp, she wrote this anthem in 1862, and sold it to the Atlantic Monthly for $5. The poem was set to music and was soon so popular that it became the unofficial anthem of the Union troops and, in effect, the Northern response to the Confederacy's "Dixie." After the war, Howe, like so many female abolitionists, became an advocate of women's rights. She founded both the New England Women's Club and the Association for the Advancement of Women. She also headed the American branch of the Woman's International Peace Association. She was the first woman elected to the American Academy of Arts and Letters for her literary works.

After your students have studied and discussed the imagery of "The Battle Hymn of the Republic" as it relates to the Civil War, ask your class to follow Ms. Howe's example and write an anthem for some ideal or movement in which they believe. Perhaps they could make up a hero or heroine who embodies these ideals. After the anthems have been written, see who will volunteer to sing theirs aloud.

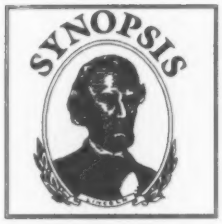
Political Cartoons

Cartoons such as this one were common in the nineteenth century. This one shows the Copperhead party (Northerners who wanted peace with the Confederacy) rising up to attack the Union (symbolized by a woman with a sword and shield). After students have discussed the meaning of this cartoon, ask them to update its political thrust. They could cut out photographs of current politicians from recent publications and paste their faces over the ones in the cartoon. What issues could be transposed over this one? A recent election campaign? Inflation? The national debt?

CHAPTER TEN:

"...the Savior of the Land."

4 April 1865



Chapter Ten covers July 1864 - April 1865. Lincoln, newly hopeful for a speedy end to the war, visits Grant's headquarters and tours the fallen Southern capitol of Richmond. In March 1865 he gives his second inaugural address stressing the need for forgiveness for the fallen Confederates, and the importance of guarding the newly-forged Union.

"Fellow Countrymen:
At this second appearing to take the oath of the presidential office,
there is less occasion for an extended address than there was at the first....
The progress of our arms, upon which all else chiefly depends,
is as well known to the public as to myself; and it is, I trust,
reasonably satisfactory and encouraging for all.
With high hope for the future,
no prediction in regard to it is ventured."

Recording Immediate Impressions

- What questions does this chapter raise?
- Why do scholars consider Lincoln the first "modern" president? Do you agree?
- What events, if any, surprised you?
- Has this chapter changed your conception of who Lincoln was? In what way?

Listening and Comprehending

- What were the terms of the Confederate surrender?
- Why was Lincoln opposed to the Wade-Davis Manifesto?
- According to his second inaugural address, how long would the war continue?
- What were the "public opinion baths"?
- What was Lincoln's attitude toward the Southern population? What were his nicknames for Davis and Lee?
- Why did Lincoln favor leniency toward the South? Was he supported in this desire by other Northerners?
- What did Lincoln call "a King's cure for all the evils"? What did he mean by this analogy?

STUDENT HANDOUTS

Men in Uniform

More than 90% of the Union troops were volunteers; young men were tempted by the glory of the cause or by the $1000 bounties offered those who enlisted. Because the South was much less populous than the North, President Davis was forced to enforce the draft more quickly and to take men as young as seventeen and as old as fifty. A contemporary joke quipped that any man who could hear thunder and see lightening was fit to serve in the Confederate army.

Name: _____ **Date:** _____

Study the table below and answer the following questions:

Number of Men in Uniform:

DATE	UNION	CONFEDERATE
July 1861	186,751	112,040
January 1862	575,917	351,418
March 1862	637,126	401,395
January 1863	918,121	446,622
January 1864	860,737	481,180
January 1865	959,460	445,203

- When did the difference in the number of soldiers between the North and the South increase most dramatically?
- What was the ratio of Union to Confederate forces in January 1863?
- Did this ratio increase or decrease in the last two years of the war?

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EXTENSIONS AND EXPRESSIONS

Photography

The power of the photographic essay in the Documentary section of this chapter suggests an opportunity for students to develop their own documentary "essay" which could be scanned onto the computer, or photocopied into a booklet. You could assign general topics such as "War," "Slavery," "Lincoln," etc., and ask your students to create a collage of ten to twelve documents that visually communicate the essence of that topic. Students may wish to return to other chapters in the two volumes of this program to locate cartoons, paintings, photographs, and other text-based sources, as they develop their documentaries. Teachers could even request that students consult more conventional resources in their libraries, or explore the potential of the World Wide Web by accessing the Library of Congress's digitized American Memory Collection. Ask the class to write essays to accompany these images, thus providing a kind of narrative for their documentaries; more ambitious students might enjoy adding an accompanying musical soundtrack to their completed work.

Reconstruction

At this point in *His Name Was Lincoln*, students might be curious about the differences between the Reconstruction Lincoln planned and the Reconstruction President Johnson and the Congress ultimately executed. Using the texts cited in "Suggested Readings" and "Related Resources" as sources of information, ask your students, either in groups or individually, to investigate the following queries:

- What was Lincoln's 10% Plan?
- What was Johnson's reconstruction program?
- What were the Black Codes?
- Why did Johnson veto the Civil Rights Bill?
- How did Congress respond to this veto?
- What were the Reconstruction Acts of 1867?
- What was the Compromise of 1877?

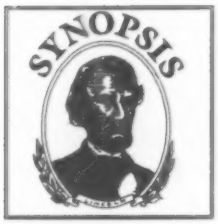
Fort Sumter

Divide the class into two sections. One will be writers and illustrators for The Charleston Gazette, the other for The Boston Tribune. Ask both sides to write a series of articles describing the Fort Sumter confrontation from Southern and Northern perspectives. They can then "publish" their newspapers, complete with illustrations and/or political cartoons, letters to the editor, etc., on their computers or in a hand-made reproduction. These can then be read aloud or put on display for class review.

CHAPTER ELEVEN:

"O powerful western fallen star..."

14 April 1865



Chapter Eleven covers two months, April 1865 - May 1865. General Lee surrenders at the Appomattox Courthouse. Filled with hope for the new republic, and for his second term in office, Lincoln attends a comedy at Ford's Theater with his wife. A Southern extremist named John Wilkes Booth enters the Presidential box and shoots Lincoln at point blank range. The President dies the next day, April 15. After funeral services at the White House, a black-draped train takes him home to Springfield where he is buried at Oak Ridge Cemetery.

"...I have never had a feeling politically that did not spring
from the sentiments embodied in the Declaration of Independence.
...Now, my friends, can this country be saved upon that basis?
If it can't...it will be truly awful.
But, if this country cannot be saved
without giving up that principle—
I was about to say
I would rather be assassinated on this spot
than to surrender it."

Recording Immediate Impressions

- What questions does this chapter raise?
- Do you believe that Lincoln had premonitions of his death?
- Why do you suppose he was so fond of Shakespeare's "Macbeth"?
- What events, if any, surprised you?
- Has this chapter changed your conception of who Lincoln was? In what way?

Listening and Comprehending

- What was the Oath of Allegiance (also known as the Ironclad Oath)? Did many Southerners take this oath?
- What did Lincoln talk about in his final speech?
- Was John Wilkes Booth performing in the play Lincoln was watching at Ford's Theater?
- What is the meaning of the words Booth spoke after he shot Lincoln? What is their significance?
- Did the South support Booth's murderous act?
- What was the other conspiracy Booth had participated in planning? Was it carried out?
- Who were two of Booth's heroes in assassination?
- What were the words Edwin Stanton spoke in farewell to Lincoln the moment after the President died?

Extensions and Expressions

Civil War Battles

The Civil War was a calamity for the United States. Over 600,000 soldiers died in battle, or as a result of wounds and illnesses. It also brought about the emancipation of four million slaves.

Name: _____ **Date:** _____

Locate six of the most important battles of the Civil War on the map below, then answer the following questions.

1. Vicksburg 2. Gettysburg 3. Fort Sumter 4. Antietam 5. Bull Run 6. Shiloh

- What were the dates for these battles?
- Who were the victors?
- Which place was the site of two battles, in two different years?
- Which city was besieged for over a month?
- In which battle did General Robert E. Lee lose a third of his army?

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(Answers: 1. E ; 2. F ; 3. C; 4: D; 5. B; 6. A)

(Answers:

- 1. May 22 - July 4, 1863; 2. July 1 - 3, 1863; 3. April 12 - 13, 1861; 4. Sept. 17, 1862; 5. July 21, 1861; Aug. 29 - 30, 1862; 6. April 6 - 7, 1862.

- 1. Union; 2. Union; 3. Confederacy; 4. Union; 5. Confederacy; 6. Union.
- Bull Run.
- Vicksburg
- Gettysburg)

EXTENSIONS AND EXPRESSIONS

What Have Students Learned?

One way to determine what your class has learned about Abraham Lincoln and the issues and events of the Civil War is to ask them to work collaboratively to produce "Special Editions" of their student newspapers, The Charleston Gazette and the Boston Tribune. Divide your students into their original two groups, and ask them to create special headline editions that discuss the following important events. Their editorials should reflect their differing points-of-view. Each publication should contain certain features, such as a banner headline, factual articles, feature articles (interviews, human interest stories, the capture of spies, descriptions of the new weapons being used in the war, etc.), editorials, political cartoons, and letters to the editor. Important dates that teachers might suggest or assign include:

- July 21, 1861 (Bull Run)
- March 9, 1862 (Monitor and the Merrimac/Virginia)
- July 4, 1863 (Gettysburg)
- Jan. 1, 1863 (Emancipation Proclamation)
- July 13-16, 1863 (Draft Riots)
- April 3, 1865 (Richmond)
- April 14, 1865 (Assassination of Lincoln)

Assessing the Lincoln Presidency

This would be a good time to ask your class to assess Lincoln as president. Was he, as many historians assert, our greatest president? What are their opinions of his executive decisions? His abilities as military leader? His personal integrity? His vision of the Republic?

Students should take advantage of the documents provided in the "Suggested Readings" as they assess the historical contributions and effect of the Lincoln presidency. Returning to previous chapters in both volumes of *His Name Was Lincoln*, as well as consulting the sources suggested in the bibliography and the commentaries in the Scholar's View segment, students will be able to critically evaluate the Lincoln years. You may wish to create an assessment instrument (i.e., a list of criteria or a model evaluation tool) with students against which to measure Presidential greatness. You may also wish to assign more topical themes to research such as: Lincoln and the Constitution, Lincoln and the Issue of Race, Lincoln in the Public Eye, Lincoln as Commander in Chief, etc.

One method of assessing a particular aspect of Lincoln's presidency, which has had far-reaching repercussions, is to ask students to examine the two inaugural addresses. One was delivered on the eve of war; the other when that war was nearly over. After distributing copies of the texts to the class, ask them to consider and discuss the following:

- How did Lincoln's ideas about the Union change from the first to the second address?
- Did Lincoln's view of slavery as a moral issue evolve in the course of his composing these two documents?
- Compare the prose of the two addresses. Which is better written? Which best elucidates Lincoln's ideas, intentions, and resolves with pith and clarity?

EPILOGUE:

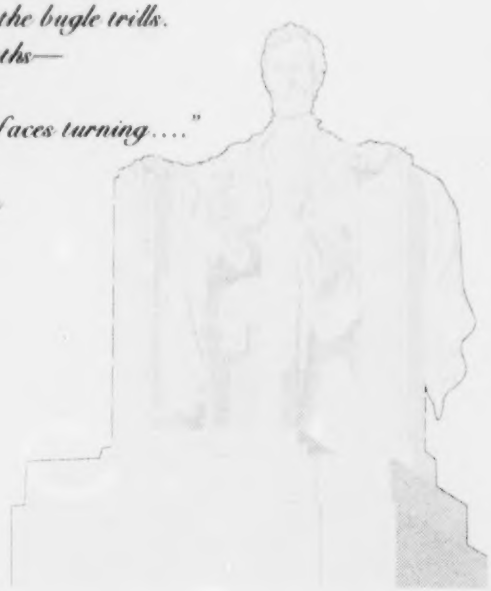
"Now he belongs to the ages."

LINCOLN TODAY

Before they view the Epilogue, your students might enjoy reassessing the progression of historical developments by creating a timeline of events covered in *His Name Was Lincoln*. What are some of the inventions of this time period? What societal changes took place?

"O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills.
For you bouquets and ribbon'd wreaths—
for you the shores a-crowding
For you they call the swaying mass, their eager faces turning...."

—Walt Whitman



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Recording Immediate Impressions

- What questions does this chapter raise?
- Do you agree with the historian's opinions of Lincoln?
- What do you make of the historian's often difficult vocabulary? Do you understand what the "experts" are saying about Lincoln? How would you translate, say, James McPherson's assessment of President Lincoln into your own words?
- Has this chapter changed your conception of who Lincoln was? In what way?

Listening and Comprehending

If you wish to assign essay questions that appraise the general incidents and ideas of *His Name Was Lincoln*, you will find this last segment particularly engaging. One method of prompting serious consideration of Lincoln's biography relates to the closing statements of our roster of scholars. You might like to ask students to write essays on the following topics:

- How does Lincoln, in James McPherson's words, embody the balance between principle and pragmatism so necessary in a leader?
- How did Lincoln triumph over emotional and economic deprivation to become a successful leader? Did these negative experiences and circumstances in some way prompt his success?
- What was Lincoln's conception of what it is to be an American? Was his concept different from the one modern Americans have of themselves and their country's unity?
- Why does Lincoln in some ways embody the American dream? Why is he an "enduring symbol of opportunity"?

EXTENSIONS AND EXPRESSIONS

Whitman's "Oh Captain! My Captain!"

The centerpiece of the Epilogue is a moving reading of Walt Whitman's paean to Lincoln, "Oh Captain! My Captain!" Your class might enjoy analyzing and evaluating the ideas in this masterpiece. Ask them to first discuss the literal meaning of the poem, then to look at its imagery. What is the significance of Whitman's metaphor of the ship, its journey, and the death of the captain? What is Whitman saying about Lincoln? About the Civil War? About the Union?

1865 After Lincoln

What are some of the events of the years following Lincoln's death? You might ask your students to research some of the following incidents of the year 1865, so as to bring Lincoln's death into the context of world politics, literature, and science.

- The capture of Jefferson Davis
- The meeting of Bismarck and Napoleon III in Biarritz
- The publication of Alice in Wonderland and Mark Twain's "The Celebrated Jumping Frog of Calaveras County"
- The birth of Rudyard Kipling and William Butler Yeats
- The completion of the Atlantic cable
- The publication of Gregor Mendel's Laws of Heredity

Lincoln's Influence

"He was a mountain in grandeur of soul, he was a sea in deep undervoice of mystic loneliness, he was a star in steadfast purity of purpose and service and he abides." Walt Whitman wrote these words about Lincoln, becoming only one of the many to pay tribute to Lincoln's greatness. To understand the huge influence our sixteenth president has had upon the world, your class might look at specific examples of works showing Lincoln's influence. Which works of art owe a debt of influence to him (hint: Edward Steichen's *The Family of Man*)? Which political movements (hint: The Lincoln Brigade, the Civil Rights Movement)? How many towns in the U.S. and around the world are named after Lincoln? Obviously, this kind of research is both open-ended and subjective, but with the help of the bibliographies in this Teacher's Guide and on the CD-ROM, your class might create a sophisticated dialogue about Lincoln's enduring influence as a thinker, a politician, and a role model.

FIELD TRIPS: *Lincoln's World*

Abraham Lincoln's Birthplace: Abraham Lincoln's Birthplace, 80 miles south of Louisville, Kentucky, is open to visitors. A replica of the original log cabin is open to the public on the site of the original birthplace. Lincoln's boyhood home near Lincoln City, Indiana, is now a reconstructed period farm complete with exhibits and Lincolnalia.

Springfield, Illinois: Springfield, Illinois, offers a wide variety of historic sites for students of Lincoln. There is the Lincoln Home National Historic Site (the only home Lincoln owned); the New Salem State Historic Site (including a reproduction of the village where Lincoln lived from 1831 to 1837); the Lincoln Tomb State Historic Site where Lincoln, Mary Todd Lincoln, and three of their sons are buried; and the Lincoln law offices and federal court. Also open to tourists are the Old State Capitol where Lincoln delivered his famous "House Divided" address, and the Abraham Lincoln Memorial Garden in Lake Springfield Park. Other sites in Illinois associated with Lincoln are the Lincoln Log Cabin State Historic Site, near Charleston, containing a reconstruction, on the original stone foundation, of a cabin built by Lincoln's father, and the Lincoln Trail Homestead State Park near Decatur.

Ford's Theater, Washington, D.C.: Visitors to Ford's Theater in Washington, D.C., can tour the theater, the Presidential box, and trace Booth's movements. A Lincoln Museum downstairs features exhibits on the great man's life and times, including the clothes he wore the night he was killed, Booth's Derringer, the killer's diary, and other artifacts. Across the street is the Petersen House where Lincoln died. The room has been preserved, down to the blood-stained pillow upon which the President died. Not far away, near the Mall, stands the Lincoln Memorial, a shrine for freedom-seekers everywhere, and site, in August 1963, of Martin Luther King's "I Have a Dream" speech.

Frederick Douglass's home, Washington, D.C.: Washington, D.C., is also the location of the home, now a museum, of Frederick Douglass, famous author and abolitionist.

Harper's Ferry: Harper's Ferry National Historical Park in West Virginia was the site of John Brown's famous raid; the town of Harper's Ferry was the location of a number of engagements between Confederate and Union troops. Visitors can also tour nearby Antietam Battlefield and Storer College, a Freedman's Bureau School opened in 1867 to educate former slaves.

Charleston, SC: Charleston, South Carolina, was the major port of the slave trade and the site of the signing of the South Carolina Ordinance of Secession in December 1860. The Civil War began here with the firing on Fort Sumter (which is now a museum) on April 12, 1861. The city was captured by Union forces in February 1865 after a 19-month siege. A museum dedicated to the Confederacy is open above the old Slave Market, and many historic homes and buildings are open to the public.

Andersonville Prison, in Andersonville, GA: Where 13,700 prisoners died of poor treatment and bad conditions, is now a museum.

Ellis Island, New York City, NY. Although Ellis Island became the reception headquarters for immigrants to the United States after Lincoln's death, it can give viewers a feel for the immigrant experience. The museum includes exhibits from every immigrant nation, and shows tourists the old procedures for entering the country. Ellis Island became an immigrant station in 1892, when Castle Garden, the immigration station at the Battery in lower Manhattan, could no longer handle the flow of immigrants. Ellis Island is located near the Statue of Liberty in New York Harbor.

The Josiah Henson House in Dresden, Ontario: The Josiah Henson House is better known as Uncle Tom's Cabin. The true story of the Henson family's escape from slavery was probably the inspiration for Harriet Beecher Stowe's novel. The Hensons found refuge in Ontario and their house, now open to the public, was a stop on the Underground Railroad.

Civil War Battlefields: Virginia was the site of a number of Civil War battles. The battlefields themselves are now open to the public: Manassas, Richmond, Petersburg, as is Appomattox Court House, where General Lee surrendered to General Grant, and Arlington House, the home of Robert E. Lee.

Gettysburg National Military Park in Gettysburg, PA: A 3,500-acre memorial to the terrible battle fought there. Maps, cannon, and other Civil War memorabilia are on display.

Related Resources

Although the "Suggested Readings" segment of *His Name Was Lincoln* CD-ROM provides a listing of all the seminal texts on Lincoln and the Civil War, we thought a supplementary bibliography listing books on related subjects for younger readers might be helpful for teachers and students alike. The following biographies, autobiographies, histories, and novels provide general information on many subjects touched on in the CD-ROM.

Biography and History:

Alexander, Edward Porter. *Military Memoirs of a Confederate: A Critical Narrative* [1907]. Dayton, Ohio: Morningside Bookshop, 1977.

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Bland, Celia. *Harriet Beecher Stowe*. New York: Chelsea House, 1993.

Blockson, Charles L. *The Underground Railroad*. New York: Berkley Books, 1989.

Brown, John. *Slave Life in Georgia: A Narrative of the Life, Sufferings, and Escape of John Brown, a Fugitive Slave*. ed. F. N. Boney. Savannah, GA: The Beehive Press, 1972.

Buckmaster, Henrietta. *Let My People Go: The Story of the Underground Railroad and the Abolitionist Movement* [1941]. New introduction by Darlene Clark Hine. Southern Classics Series. Columbia, SC: University of South Carolina Press, published in cooperation with the Institute for Southern Studies and the South Caroliniana Society of the University of South Carolina, 1992.

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Douglass, Frederick. *Narrative of the Life of Frederick Douglass, An American Slave* [1846]. ed. William L. Andrews and William S. McFeely. New York: W. W. Norton & Co., 1996.

Evitts, William J. *Early Immigration in the United States.* New York: Franklin Watts, 1989.

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Galwey, Thomas Francis. *The Valiant Hours; Narrative of "Captain Brevet," an Irish-American in the Army of the Potomac.* Harrisburg, PA: Stackpole Co., 1961.

Glass, Paul, comp. *Songs and Stories of Afro-Americans.* New York: Grosset and Dunlap, 1971.

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Jordan, Robert Paul. *The Civil War* [1969]. Washington, D. C.: National Geographic Society, 1982.

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McPherson, James M. *Battle Cry of Freedom: The Civil War Era*. New York: Oxford, 1988.

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Morgan, Lee. *Abraham Lincoln*. New York: Silver Burdett Press, 1990.

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Weidhorn, Manfred. *Robert E. Lee*. New York: Atheneum, 1988.

Windrow, Martin. *The Civil War Rifleman*. New York: Franklin Watts, 1985.

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Bierce, Ambrose. *Civil War Stories*. New York: Dover, 1994.

Crane, Stephen. *The Red Badge of Courage*. ed. Donald Pizer. 3rd ed. New York : W. W. Norton, 1994.

Hunt, Irene. *Across Five Aprils* [1964]. Morristown, NJ: Silver Burdett Press, 1993.

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Chapter 1

Welcome to Magic Media Slate

Introduction

Magic Media Slate transports students in grades 3 to 8 into the engaging world of multimedia documentation! Your students will be excited about writing using a word processor on the Macintosh because they can easily make their words come alive with sounds, movies, pictures, and animations.

Magic Media Slate's full-featured word processor allows students to:

- ★ Change the style, font, color, alignment, and spacing of text.
- ★ Use a text ruler to set tabs and margins.
- ★ Check their spelling.
- ★ Enrich their work with an amazing array of media.

Adding media to embellish text is as easy as clicking on a button! The media is added to the document in special window panes. If students embed the window panes in the text, the panes will remain open and ready to show the media. If students choose to have the window panes flow with the text, the panes can be opened or closed. Closed panes become buttons in the text, and can be opened by clicking on them with the mouse.

There are four types of panes students can use for adding media to their documents as well as collections of Clip Art:

A *Draw/Animate Pane* where students can create illustrations for their text, animate their illustrations, and play back animations.

A *Sound Pane* where students can record and play their own sounds, use sound files,and record sound clips from audio CDs.

A *Laser Disc Pane* where students can create and play links to video discs used with Sony™ or Pioneer™ Laser Disc players.

A *QuickTime™* Pane in which students can view QuickTime™ movies.

Colorful *Clip Art* in theme-based collections.

The *Magic Media Slate* guide comes in three sections. The first section is the Teacher's Guide. Following the Teacher's Guide is a section of Student Handouts. These handouts may be reproduced and distributed to students. They explain some of the basic features in detail. The third section is an Activity section. Ten activities have been included, offering a variety of ways to introduce *Magic Media Slate* into your classroom activities.

System Requirements

To use *Magic Media Slate*, you need the following equipment:

- ★ A Macintosh computer
- ★ System 7.0 or higher
- ★ 10 MB of free hard drive space if you are installing the disk version
- ★ 5 MB of RAM if running System 7; 8 MB of RAM if running System 7.5 or running on a Power Macintosh
- ★ At least a 12" color monitor

Certain of the media features require additional equipment:

- ★ To record sounds, you need a microphone for your Macintosh.
- ★ To create audio CD clips, you need an Apple-compatible CD-ROM player and audio CDs.
- ★ To create Laser Disc clips, you need a Sony™ or Pioneer™ Laser Disc player.
- ★ To play QuickTime™ movies, you need QuickTime™ installed in your System Folder. We recommend version 2.0.
- ★ To use the on-line help, you need AppleGuide.
- ★ For Text-to-Speech, you need the Speech Manager extension installed in your System Folder.

Installation

To install *Magic Media Slate*, follow these steps:

Install From CD-ROM
Insert the *Magic Media Slate* CD-ROM into your CD-ROM drive. Double-click on the CD-ROM icon. You will see the *Magic Media Slate* icon as well as an Installer. You can run *Magic Media Slate* from the CD-ROM. The installer will place Text-to-Speech software into your System Folder.

Note: If you wish to copy Magic Media Slate *onto your hard drive, simply drag and select the* Magic Media Slate *icon, the Spellchecker folder, and the Clip Art folder onto your hard drive.*

Install From Disk
Insert the disk titled "Magic Media Slate Disk 1" into your disk drive. The installer will appear. Double-click on the installer icon. The installation process will begin. Insert each additional disk as prompted.

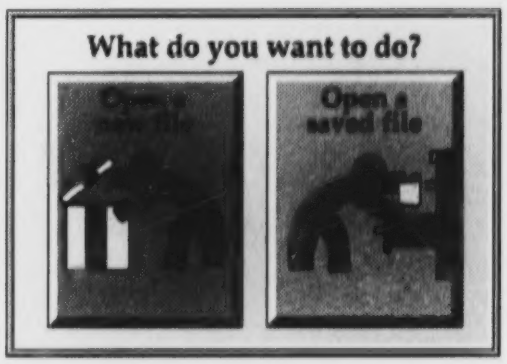
Chapter 2

The Magic Media Slate Environment

Getting Started

To start using *Magic Media Slate*, double-click on the program icon.

The dialog to the right will appear. Click on *Open a new file* to start working on a new document. Click on *Open a saved file* to go back to work you have saved.

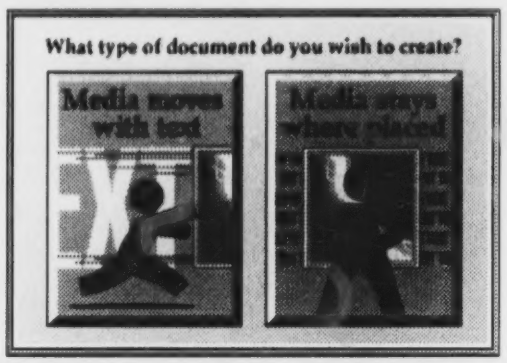


Creating a New Document

If you click on *Open a new file*, another dialog will appear. You can choose between *Media moves with text* and *Media stays where placed.* Each type of document is described below.

Media Moves With Text

In this type of document, the focus is on your writing, and the media is used to support your text; for example, if you are writing about your cat, you might add a Clip Art picture of a cat. Any media you add will move along with the words around it. You can contract any media—except for Clip Art—into large or small icon buttons that move along with your text and let you concentrate on your writing. When you want to see the contracted media, just click on the icon buttons to expand them. *Examples of documents where you might choose* Media moves with text *are reports for school, essays, or stories that are mainly text.*



Media Stays Where Placed

In this type of document, the use of media takes center stage! You can put the different types of media wherever you want, and the text will move around the media, rather than pushing the media along with it. Because the media is central to this type of document, it cannot be contracted into icon buttons; instead, it is always open and ready to go. *Examples of documents where you might choose* Media stays where placed *are cards, stories that are mainly pictures, or presentations.*

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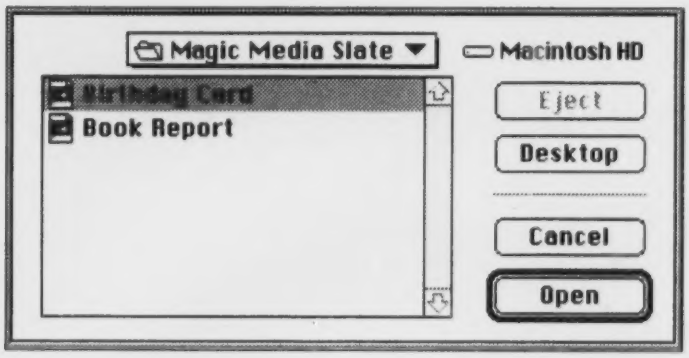
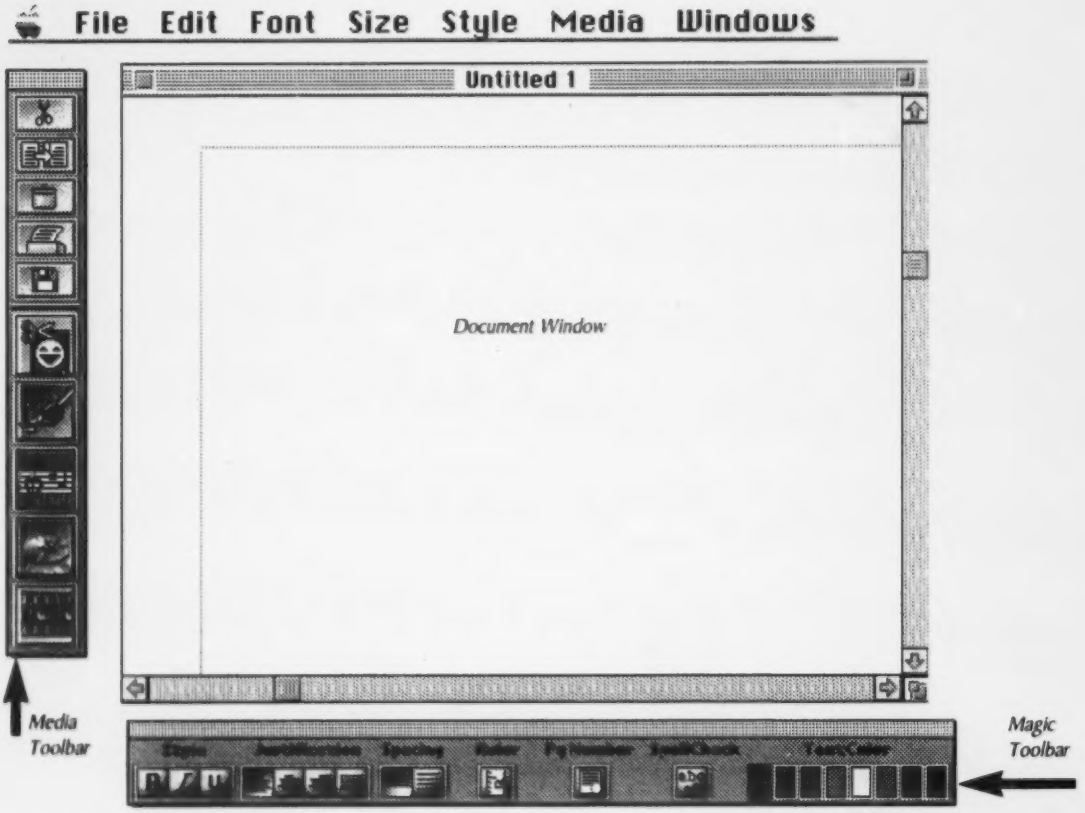
Opening a Saved Document

If you click on *Open a saved file,* a dialog will appear to let you find the file you want to work on.

Select the file you want and click on Open.



The Magic Media Slate Environment



The *Magic Media Slate* environment consists of a document window and two toolbars. You can resize the document window by using the grow box in the lower right corner. You can move the toolbars by dragging them from the top.

Document Window

The Document Window is where you will do all your writing and add any media. You can resize the Document Window to fit your monitor by clicking and dragging in the lower right-hand corner of the window.

MagicToolbar

The horizontal toolbar at the bottom of the screen changes depending on what you are doing; if you are using the word processor, you will see the Word Processor tools (as shown above). When you are adding media panes, the toolbar changes to show tools required for that type of media. Each media toolbar is explained in the relevant section of the guide.

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MediaToolbar

The MediaToolbar, along the left edge of the Document Window, is always available. The first five buttons are common functions: Cut, Copy, Paste, Print, and Save. The next five buttons represent different types of media: Clip Art, Animation, Sound, Laser Disc, and Quicktime™. Just click on a button to add media to a document!

← Cuts and removes the selection from the document to the Clipboard

← Copies the selection to the Clipboard, leaving the document unchanged

← Pastes the contents of the Clipboard into the document

← Prints your document

← Saves your work

← Brings up the Clip Art dialog so you can add Clip Art to your work

← Creates a new Draw/Animate Pane

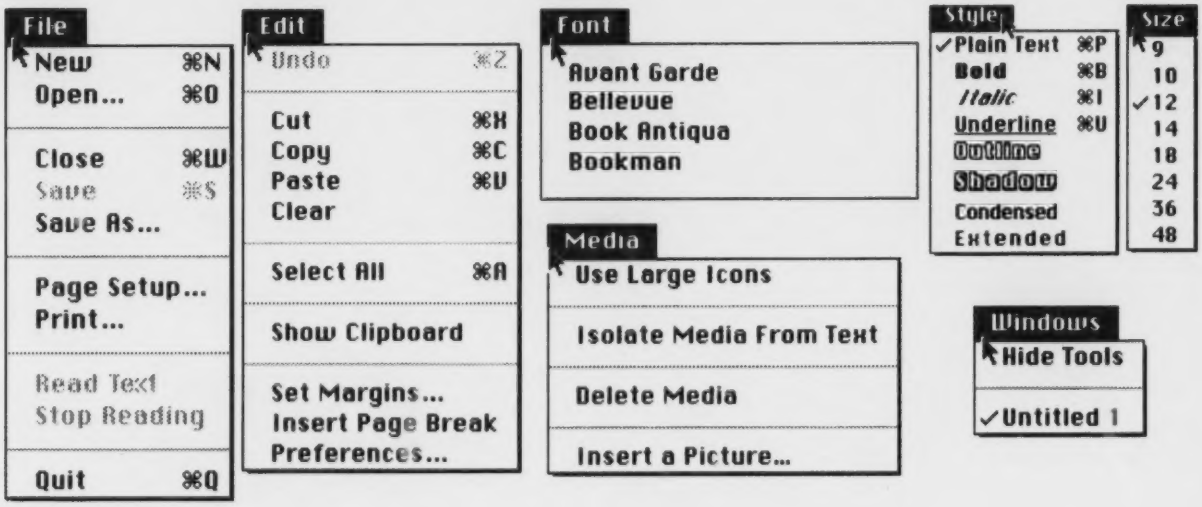
← Creates a new Sound Pane

← Creates a new Laser Disc Pane

← Brings up a dialog to let you add a QuickTime™ Pane

Menus

There are seven standard menus for *Magic Media Slate* (File, Edit, Font, Style, Size, Media, and Windows) as well as an eighth menu (Draw) which appears only when you are using the Draw/Animate Pane. The Draw Menu will be explained in the Draw/Animate Pane section.



File Menu

New	Brings up the dialog to let you choose a type of new document
Open...	Opens a document that you made and saved
Close	Closes the current document
Save	Lets you save your work as a *Magic Media Slate* document
Save As...	Lets you save your work under a new name
Page Setup...	Brings up the standard Page Setup dialog for your currently selected printer
Print...	Allows you to print your work
Read Text	Reads the current selection or whole document. Refer to the Text-to-Speech section of the documentation
Stop Reading	Ends the read-aloud process
Quit	Lets you exit *Magic Media Slate*

Edit Menu

Undo	Undoes the last thing you have done
Cut	Removes the selection from the document to the Clipboard
Copy	Copies the selection to the Clipboard and leaves the original
Paste	Pastes the contents of the Clipboard into the document
Clear	Removes the selection from the document but does not store it on the Clipboard
Select All	Selects all the text and media in your document

SHOW CLIPBOARD	Shows you the current contents of the Clipboard. The Clipboard can hold only one selection at a time. If you cut a paragraph to the Clipboard and then copy a picture to the Clipboard, only the picture will be there when you view the contents.
SET MARGINS...	Allows you to set the top, left, right, and bottom margins for your document.
INSERT PAGE BREAKS	Allows you to start a new page in your document.
PREFERENCES...	Lets you set some standards for your documents. This option will be explained in the Preferences section of the documentation.

Font Menu
The Font Menu shows you a list of all of the available fonts in your computer. Use the mouse to choose a font.

Style Menu
The Style Menu allows you to add different text styles. Select the text you want to change and use the mouse to choose a style.

Size Menu
The Size Menu allows you to choose different text sizes.

Media Menu
The Media Menu affects any Clip Art, Draw/Animate Panes, Sound Panes, Laser Disc Panes, or QuickTime™ Panes. The first three options, Use Large Icons, Isolate Media From Text, and Delete Media, are available only if you have selected a media pane or icon. To select a Media Icon, do one of the following:

Media moves with text	Use the mouse to drag over the Media Pane or icon.
Media stays where placed	Click once on the media. A border will appear.

USE LARGE ICONS — Allows you to set the size of the icon buttons in *Media moves with text* documents; it is never available in *Media stays where placed* documents. In your document, select the media icon you want to change, and then select Use Large Icons to make a small button large, or to make a large button small.

Large *Small*

ISOLATE MEDIA FROM TEXT — Isolates a selected media piece on a line all by itself; text will be above and below it, but not on the same line. Select this to isolate media; select it again to turn isolation off.

DELETE MEDIA — Allows you to remove an unwanted media selection.

INSERT A PICTURE... — Allows you to import a PICT graphic file into your document.

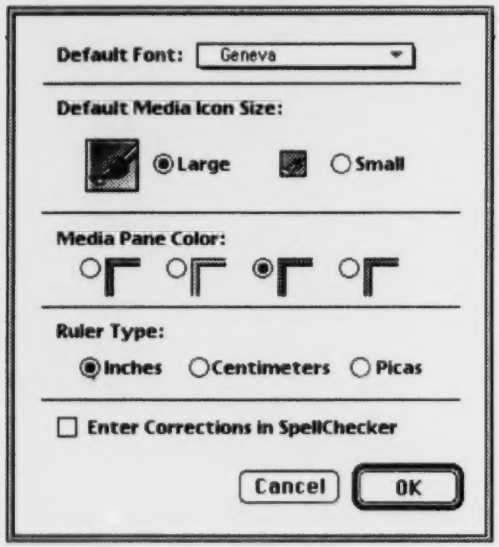
Windows Menu

HIDE TOOLS — Allows you to hide the general toolbar and any other toolbars on the screen. To show the tools again, go back and select this option, which will say Show Tools. Hide Tools also puts you into play mode, where clicking on a media pane will play it.

DOCUMENT LIST — The Windows Menu also shows a list of all currently open documents. The document you are currently working on is shown with a checkmark.

Preferences

To bring up the Preferences dialog, go to the Edit menu and choose Preferences.



Setting Preferences

You can set preferences for your document which will affect the font, media icon size, media pane color, ruler type, and SpellChecker.

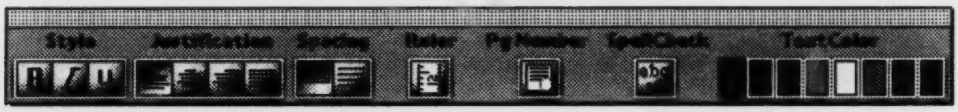
- ★ *Default Font:* The Default Font affects the font for a new document. The Default Font pop-up menu will list all the available fonts on your computer. After you select a default font, each new document will start up with that font.
- ★ *Default Media Icon Size:* Use this to set the default size for the media icons. Click on the button by the size you want. This setting will affect all future icons.
- ★ *Media Pane Color:* Click on the button by the color you want. This preference affects all of the media panes in your document; every time you change the color, the color of all of the panes will change.
- ★ *Ruler Type:* Click on the button for the measurement units you want.
- ★ *Enter Corrections in SpellChecker:* If the box is checked, students must type the correct spelling for words after the SpellChecker lists them in the suggestion box. Otherwise, students need only to double-click on the word in the suggestion box to enter it.

Chapter 3

The Word Processor

Magic Media Slate is a powerful word processor with all the features of a grown-up word processor, but designed with young students in mind. Students have extensive formatting features, as well as a spellchecker, and can hear their work read to them.

Most of the word processing features are available on the MagicToolbar. To see word processing tools, click anywhere in the document. If you do not see the word processing tools, make sure you have clicked on a line of text and not on a media pane. The toolbar should change to look like the one below.



Word Processing Tools on the MagicToolbar

Sets the text style to bold.

Sets the text style to italic.

Sets the text style to underline.

Choose from Left, Center, Right, or Full Justification. Select text and then click on the desired justification.

Choose either single or double line spacing.

Brings up the ruler. Click again to hide the ruler.

Adds or removes page numbers on screen and for printing.

Brings up the SpellCheck dialog.

Allows you to change the color of your text.

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Editing Text in Magic Media Slate

Selecting Text

There are several ways you can select text in *Magic Media Slate*.

Select All	To select all of your text, use the Select All command in the Edit menu.
Select a section	Click and drag over the words you wish to select.
Select a line	Click three times on a line to select it.
Select a word	Double-click on a word to select it.

Cutting, Copying, and Pasting Text

You can use Cut, Copy, Paste, and Clear to edit and reorganize your work. All of these commands are available from the Edit menu. Cut, Copy, and Paste are also available on the toolbar.

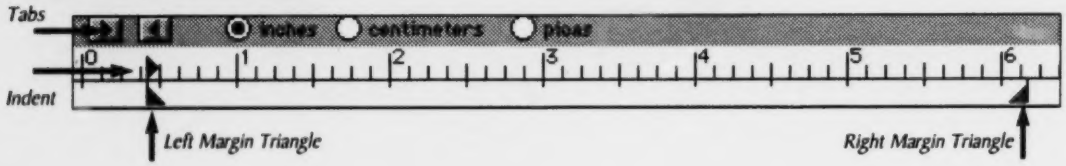
Cut	Cut the current selected text to the Clipboard. (The current selection will be deleted. To get it back, click on Paste.)
Copy	Copy the current selected text to the Clipboard.
Paste	Paste the contents of the Clipboard into your document.
Undo	If you make a change that you don't want, select Undo from the Edit Menu. Undo will change only your last action, so make sure to choose Undo right away. If you decide you want to keep the change after all, select Redo from the Edit Menu.

Formatting Text

Font	To change the Font, go to the Font Menu and choose a different Font.
Style	To change the Style, use the Style Menu. You can also use the Bold, Italic, and Underline buttons that are on the Word Processor Toolbar. You can mix styles. To revert to plain text, choose Plain from the Style menu.
Size	To change the size, go to the Size menu and choose a different size.
Color	To change text color, select text and choose a color on the Word Processor Toolbar.
Justification	To change the Justification, select your text and choose a justification style from the buttons on the Word Processor Toolbar.

Using the Ruler

To make the ruler appear on the screen, click on the Ruler button on the Toolbar. The ruler will appear across the top of the document:



Units

You can set the ruler to display in inches, centimeters, or picas. To choose a measurement format for the ruler, click the appropriate radio button.

Note: 1 inch equals 2.54 centimeters or 6 picas.

Margins

You can set margins using either the Margin Triangles in the ruler, or the Set Margins menu item.

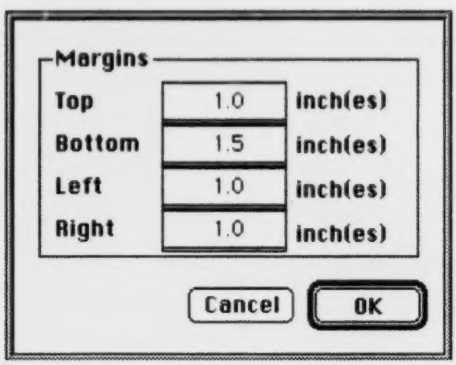
Default margins in *Magic Media Slate* are one inch all around. When you change margins using the Margin Triangles, the change will apply only to the current selection or paragraph. To change your entire document, select the whole document by using the Select All menu item in the Edit Menu, and then drag the Margin Triangles.

Using the Margin Triangles

To set the left margin for your text, click and drag the Left Margin Triangle. To set the right margin for your text, click and drag on the Right Margin Triangle.

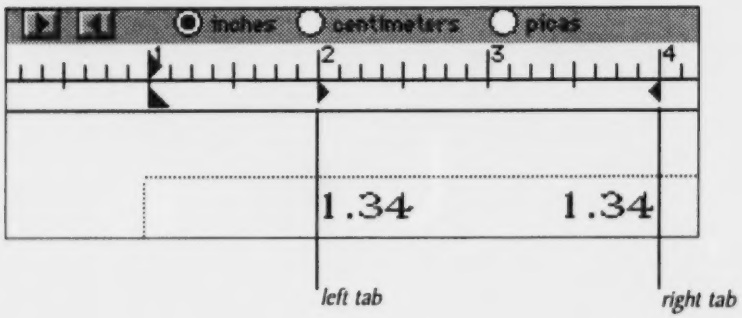
Using the Set Margins Command

Select Set Margins... from the Edit Menu. A dialog will appear. Enter the margin sizes. Margin sizes must always include a decimal point, as shown on the right. The minimum margin size is 0.5 inches. When you are done, click on OK.



Using Tabs

There are two types of tabs in *Magic Media Slate*, left tabs and right tabs. Left tabs are automatically placed every 1/2 inch.



Adding a Tab

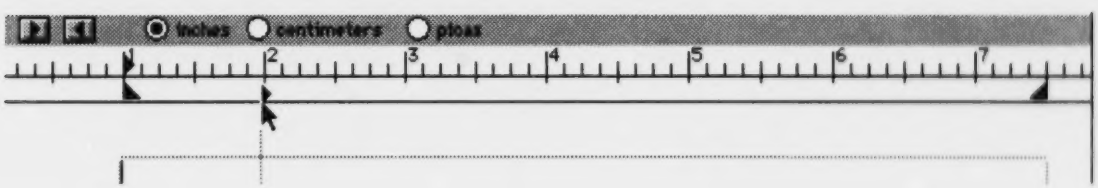
To add a tab to your document, click on the desired Tab Well and drag the tab onto the ruler. Let go when you have reached the place you want your tab to go. A tab will exist only in the current selection or paragraph. To make the tab active for your entire document, choose Select All from the Edit menu. Then, place or move the tab.

Moving a Tab

To move a tab, simply click and drag to the left or the right to change the placement.

Deleting a Tab

To get rid of a tab, click and drag it down into the document. When you let go, it will disappear.



Adding and Removing Page Breaks

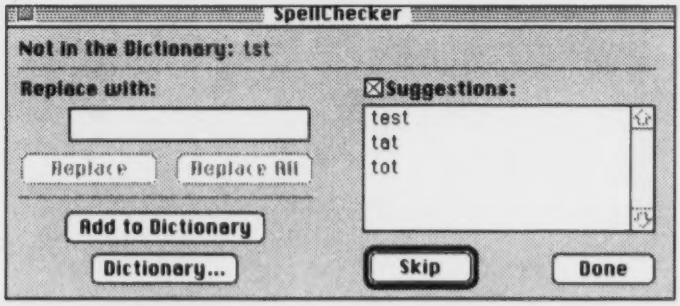
To start a new page, click with your mouse where you want the new page to begin, and then select Insert Page Break from the Edit Menu.

To remove a page break, click at the beginning of the first line of the new page and press the Delete key.

Using the SpellChecker

Click on the SpellCheck button on the Magic Toolbar. If you can't see it, click somewhere in your text, so that the Magic Toolbar will display the Word Processing Tools.

Click on the Start button to begin. If SpellChecker finds a misspelled word, it will appear next to *Not in the Dictionary*. In the picture below, the word *test* was misspelled as *tst*. Type the correction into the Replace with box and click on the Replace button. This will update your text.



Using Suggestions

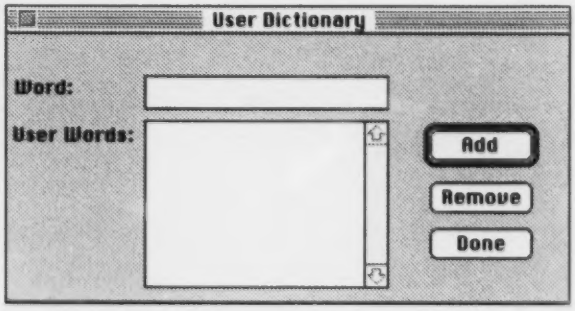
To see a suggestion list, click on the checkbox next to the word Suggestions. The spellchecker will list its guesses for the misspelled word. By default, double-clicking on the word in the suggestion list will automatically place it in the Replace with box. However, you can turn this off and force your students to type in the word correctly. Please refer to *Magic Media Slate* Preferences for information on how to do this.

Skipping Words

The SpellChecker won't recognize words like names and jargon; it will consider these words misspelled. When the SpellChecker finds one of these words, click on Skip to tell the SpellChecker to skip the word. Or, add it to your user Dictionary.

Adding Words to the Dictionary

You can add words to your User Dictionary so that the SpellChecker will know they are correctly spelled. Click on Add to Dictionary to add the word to your dictionary. You will be able to see a list of your words. You can add as many words as you want, and remove old ones. Click on Done when you are finished.



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Text-to-Speech

Magic Media Slate will read your document aloud to you. You can read either a selection or the entire document.

Note: To use this feature, you must have the Speech Manager extension installed in your System Folder.

Start Reading

To hear all your text, select Read Text from the File Menu. To hear just part of your text, select a paragraph and then select Read Text.

Stop Reading

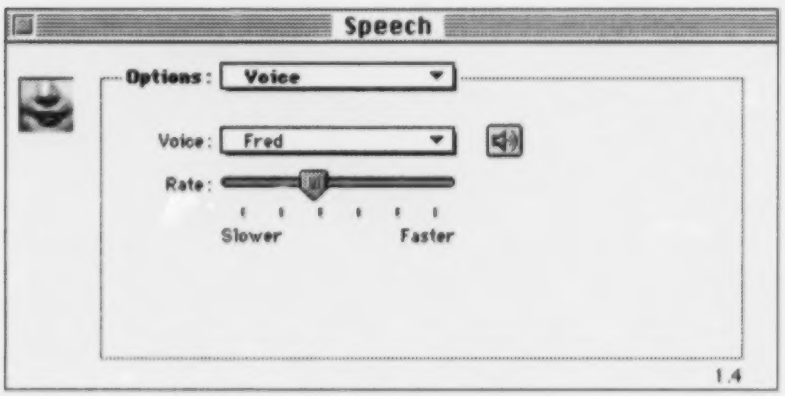
To stop, select Stop Reading from the File Menu or press command-period.

Voices

You can choose from a range of voices to read your text by selecting the Speech Control Panel from the Control Panels in the Apple Menu. A Speech dialog will appear.

Click on the pop-up menu by Voice and select a voice. You can preview the voice by clicking on the speaker button. You can adjust the speed by dragging the slider to slower or faster.

To exit the Speech dialog and return to *Magic Media Slate*, click on the close box in the upper left corner of the dialog.



Printing

You can print by clicking on the Print button on the Media Toolbar, or by choosing Print from the File Menu. A dialog will appear. Click on the Print button in the dialog.

Before you print, you can select Page Setup from the File Menu to set the paper size and choose whether the page will print in portrait (tall) or landscape (wide) orientation.

Chapter 4

Using MultiMedia

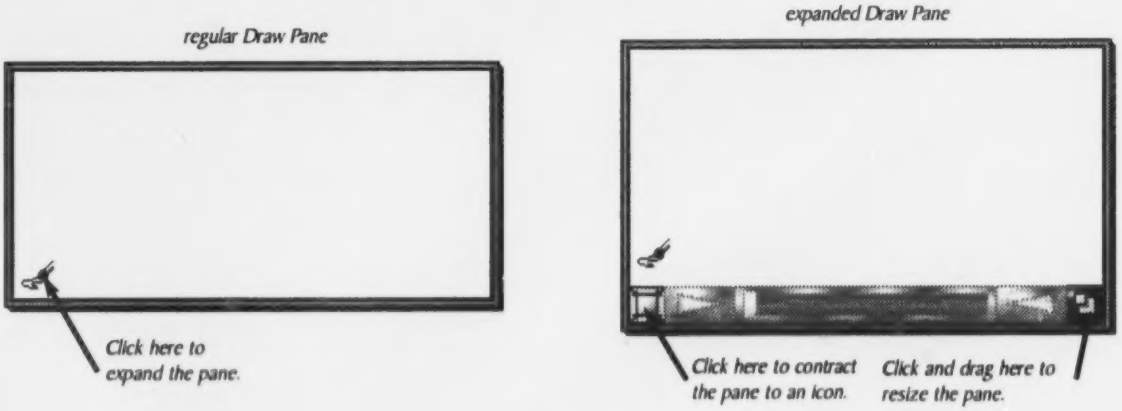
General Notes on Using Multimedia

Students can use any or all of the following to create a multimedia document:

1. Graphics and Clip Art (see pages 26 to 27)
2. The Draw/Animate Pane to create their own drawings and animations (see pages 28 to 37)
3. The Sound Pane to incorporate sounds (see pages 38 to 41)
4. The Laser Disc Pane to create Laser Disc clips (see pages 42 to 45)
5. The QuickTime™ Pane to incorporate and play QuickTime™ movies (pages 46 to 47)

In *Media moves with text,* media panes can be displayed in regular or expanded form, or as icons. The only exception is Clip Art, which appears as a picture in the text.

In *Media stays where placed* documents, the media panes cannot be contracted to icons.


regular Draw Pane
Click here to expand the pane.
expanded Draw Pane
Click here to contract the pane to an icon.
Click and drag here to resize the pane.

Draw Pane contracted to an icon

To enlarge a regular pane to an expanded pane, click on the icon in the lower left corner of the regular pane. (The icon picture will change in the different media panes.)

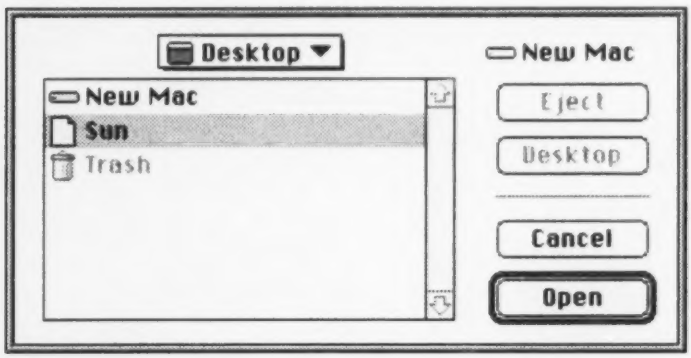
Panes can be contracted to large icons, shown here, or to small icons. You can set the default icon size in Preferences. To enlarge the size of a small icon, select the icon, go to the Media Menu and choose Use Large Icons. To contract large icons to small icons, go to the Media Menu and de-select Use Large Icons.

Importing Graphics

If you draw a picture in another drawing program and save it in PICT format, or if you have other PICT graphic files, you can add them to *Magic Media Slate* documents.

To add a graphic to your document, select Insert Picture... from the Media Menu. A dialog will appear so that you can locate the file you want.

Click on the file name, and then click on Open. The picture will be added to your document.



In a *Media stays where placed* document, you can move the picture by clicking on it and dragging it. In both kinds of documents, you can resize the picture by clicking and dragging on the bottom right corner.

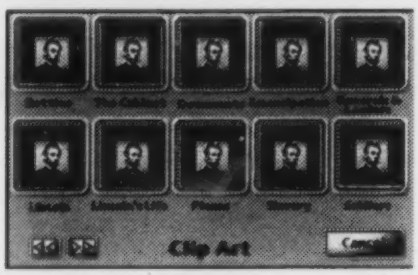
Adding Graphics from the Scrapbook or Clipboard

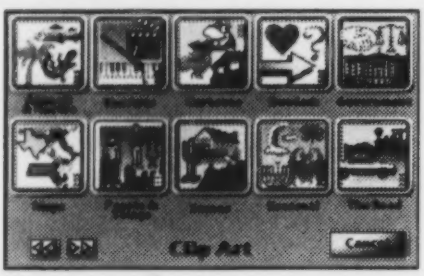
If you have used Cut or Copy to place pictures from other drawing programs in your Scrapbook or Clipboard, you can add them to the Draw Pane. To add a picture from the Scrapbook, go to the Apple Menu and select Scrapbook. When the Scrapbook appears, find the picture you want and select Copy from the Edit Menu. Click back on the Draw Pane and select Paste from the Edit Menu. To add a picture that is already in the Clipboard, just click on the Draw Pane and select Paste from the Edit Menu.

Adding Clip Art

To add Clip Art, click on the Clip Art button on the Media Toolbar.

A dialog will appear, with buttons that show the categories. There is even a category for you to add your own Clip Art. Use the forward and backward arrows to see all of the categories.





SELECTING A CATEGORY: To select Clip Art, first choose a Clip Art category by clicking on the Category button. To see additional categories, click on the small left and right arrows. *Note: To exit the dialog without adding any Clip Art, click on the Cancel button.*

USING THE CLIP ART BROWSER: When you click on a category button, the Clip Art Browser will appear. The Browser is shown to the right. Use the forward and backward arrows to view the pictures in the category. When you get to a picture you want, click on the Select button. To leave the dialog without adding any pictures, click on the Cancel button.

MOVING YOUR CLIP ART: When the picture is added to your document, it will have a frame around it. The frame makes it easy to grab the picture to move it to another location in the *Media stays where placed* documents. When the mouse is placed on the selected frame, the cursor will turn into a hand and you can drag the picture to a new place.

RESIZING CLIP ART: To resize Clip Art, click on the picture. A border will appear around it, indicating it is selected. Click and drag on the lower right corner of the frame to make the picture larger or smaller. If you want to keep the object in proportion as you resize it, hold down the shift key while you resize it. In proportion means that the ratio of the picture's sides remains the same, e.g., a 2x1 picture would resize to 4x2.

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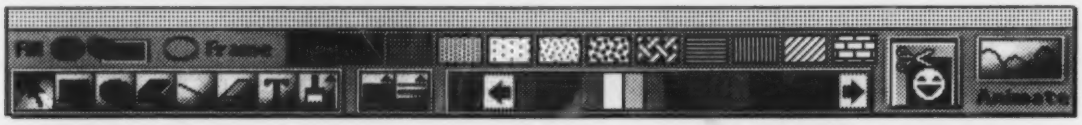
Draw/Animate Pane

To add a Draw Pane to your document, click on the Draw Pane button on the MediaToolbar.

The Draw/Animate Pane lets you create your own pictures using paint tools. You can display your pictures in the pane, add them to the My Clip Art category, and animate them!

Toolbar

When you are using the Draw/Animate Pane, the Magic Toolbar will change to show the Draw/Animate tools. A description of the available tools is below.



The Pointer tool allows you to select objects to edit, move, cut, copy, paste, or clear.

The Rectangle tool allows you to draw squares and rectangles.

The Oval tool allows you to draw circles and ovals.

The Polygon tool allows you to draw shapes that use connected lines. Click on the Draw Pane to start creating a line. Click again to end that line and start a new line. Continue until you have created the shape you want. When you are done, double-click the mouse button.

The Fill or Frame buttons affect new shapes you create with the Rectangle, Oval, and Polygon tools. If Fill is selected, shapes will be filled in with a color and pattern If Frame is selected, the shapes will be outlined with a border but empty inside. To select Fill or Frame, just click in the circle by the option you want.

The Line tool allows you to draw lines. When it is selected, you will be able to choose from several line widths.

The Eraser tool erases objects. To use this tool, click on it and then click on the object you want to erase. You cannot erase part of an object; for instance, if you have drawn a square, you cannot erase a section of the square.

The Text tool allows you to add words to your drawings.

Brush tool allows you to draw free-form shapes. When you select the Brush tool, a range of brush shape buttons appear at the top of the tool bar. Select the brush you want by clicking on the button.

The Pattern tool allows you to select different patterns for the inside of objects created with the Rectangle, Oval, or Polygon tool when Fill is selected.

The Line Thickness tool allows you to select a line thickness for lines and for shapes created with the Rectangle, Oval, and Polygon tools. When you click on the Line Thickness tool, three option buttons will appear at the top of the toolbar. Click on the thickness you want.

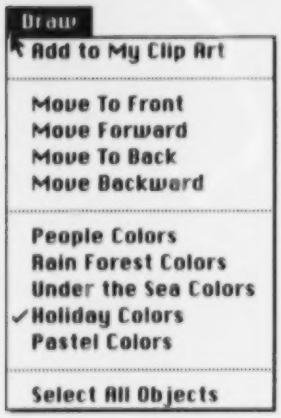
The Color Palette tool lets you choose a color for new objects or text. The current color is shown at the far left of the color palette. You can click on the left and right arrows to view all of the available colors. When you find the color you want, click on it.

The Clip Art button on the Draw Pane Toolbar allows you to add any of the existing Clip Art to your drawing. This will be explained in more detail in the following pages.

The Animate button brings up the Animate Toolbar. The Animate Toolbar will be explained in more detail in the following pages.

Draw Menu

The Draw Menu is available in the Menu bar only when you are working in the Draw Pane. All of the commands in the Draw Menu are explained below.

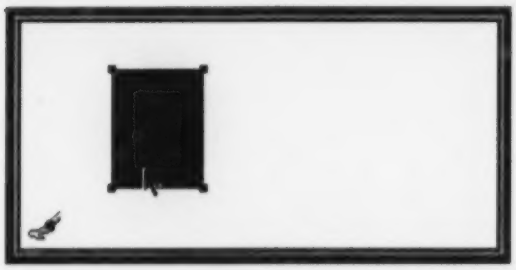


Add to My Clip Art	Adds a selected object or objects to the My Clip Art category. This is explained in more detail in the section on Adding Clip Art to My Clip Art on page 34.
Move to Front	Moves an object to the frontmost layer. This will be explained more in the section on Changing Object Layers on page 32.
Move Forward	Moves an object forward one layer. This will be explained more in the section on Changing Object Layers on page 32.
Move to Back	Moves an object to the backmost layer. This will be explained more in the section on Changing Object Layers on page 32.
Move Backward	Moves an object back one layer. This will be explained more in the section on Changing Object Layers on page 32.
People Colors	Displays People Colors on the Color Palette tool.
Rain Forest Colors	Displays RainForest Colors on the Color Palette tool.
Under the Sea Colors	Displays Under the Sea Colors on the Color Palette tool.
Holiday Colors	Displays Holiday Colors on the Color Palette tool.
Pastel Colors	Displays Pastel Colors on the Color Palette tool.
Select All Objects	Selects all objects in the current Draw Pane.

Editing Draw Objects

After you create an object like a square or oval you can change the color, pattern, line thickness, or whether the object is set to Fill or Frame. To change an object:

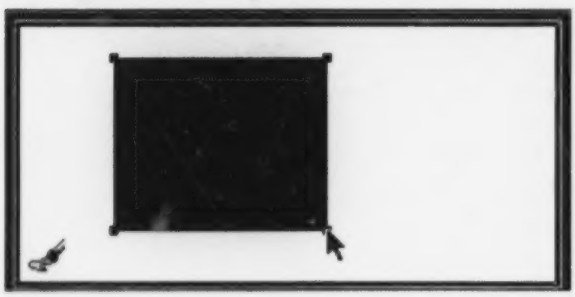
1. Click on the Pointer Tool.
2. Click on the object you wish to change. Selection boxes will appear on the edges of the object.



3. Click on a new color, pattern, line thickness, Frame, or Fill .
4. When you are done making changes, click with the mouse on another part of the Draw Pane or Document Window to deselect the object.

Resizing Objects

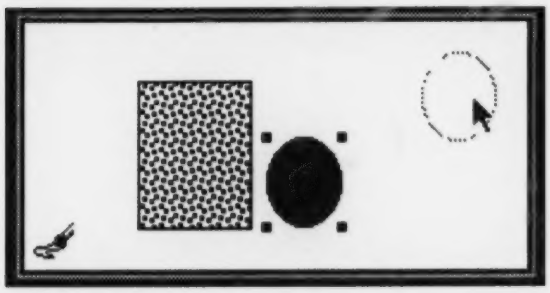
To resize an object, click on the Pointer tool and then click on the object you want to resize. Four boxes will appear at the corners of the object. Click on any corner and hold down the mouse button as you drag the object to a new size. When you are done, release the mouse button. If you want to keep the object in proportion as you resize it, hold down the shift key while you resize it.



Moving Objects

To move an object:

1. Click on the Pointer tool and then click on the object to select it.
2. Hold down the mouse button and drag the object to a new place. You will see an outline of the object as you drag it.



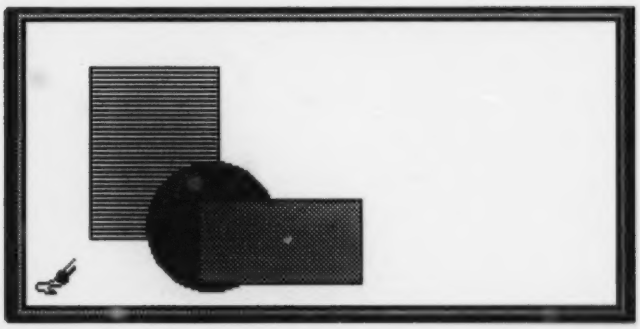
3. When the object is where you want it, release the mouse button and click on the Document Window or another part of the Draw Pane to deselect the object.

Changing Object Layers

If you had three pieces of paper, you could put page A on top of page B, and put page C on the bottom. You could also move page C so that it was on top of page A, or between pages A and B. Basically, you could move and rearrange the order in which the papers were placed in a variety of ways.

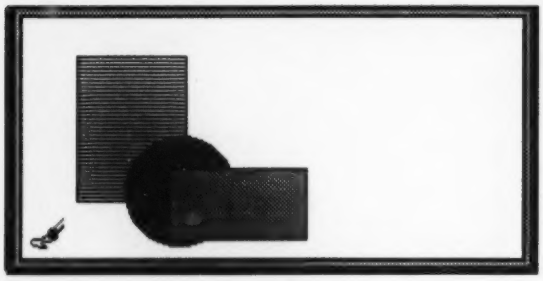
You can do the same thing with objects in the Draw Pane. Each object you draw is placed on its own layer. You can move objects to different layers to change the way your drawing looks by using the Draw Menu.

In this picture, the tall rectangle was drawn first, so it is on the bottom layer. The circle was drawn next, so it is on the middle layer and hides part of the tall rectangle. The wide rectangle was drawn last, so it is on the top layer and hides part of the objects.

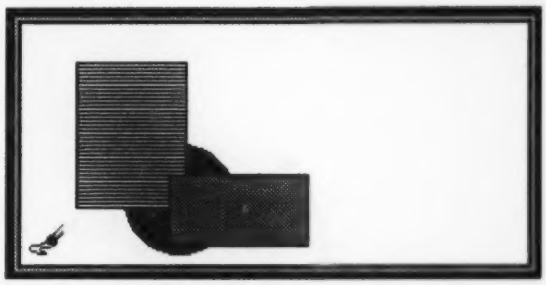


To move an object forward one layer:

1. Click on the Pointer tool.
2. Click on the object in the Draw Pane.
3. Select Move Forward from the Draw Menu.
4. Click on the background of the Draw Pane to deselect the object.



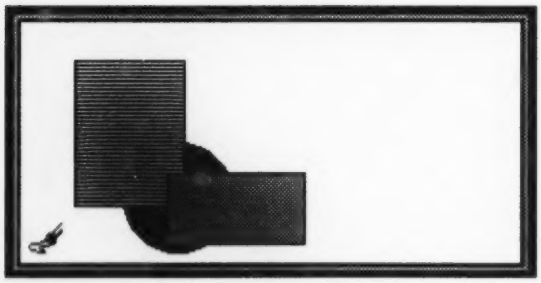
The original picture



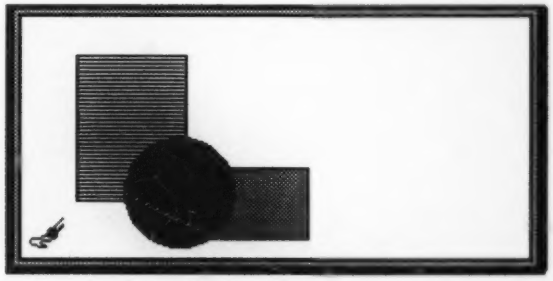
After selecting the tall rectangle and using the Move Forward option

To move an object all the way forward to the top layer:

1. Click on the Pointer tool.
2. Click on the object in the Draw Pane.
3. Select Move to Front from the Draw Menu.
4. Click on the background of the Draw Pane to deselect the object.



The original picture



After selecting the circle and using the Move to Front option

Move to Back and Move Backwards work the same way, but move objects backwards instead of forwards.

My Clip Art

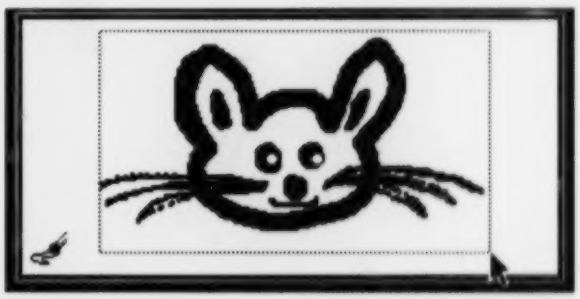
Adding Clip Art to My Clip Art

Students can create pictures and keep them as Clip Art. Any picture you place in the Draw Pane can be turned into Clip Art. Personal Clip Art is stored in the "My Clip Art" category in Clip Art.

To add a picture to the My Clip Art category:

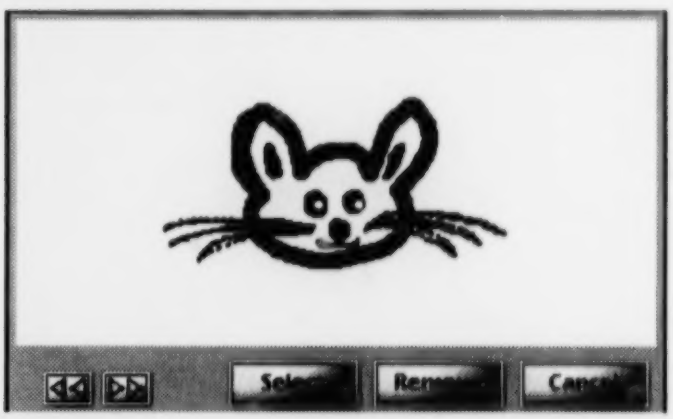
1. Draw your picture in the Draw Pane. Remember, a picture can be made of many objects.

2. Select all the objects in your picture that you want to add. You can either use the Pointer tool to draw a box around your picture, or use the Select All Objects option from the Draw Menu.



3. Go to the Draw Menu and select Add to My Clip Art.

4. To see all of the pictures in My Clip Art, click on the Clip Art button and then click on the My Clip Art button from the dialog which appears. The Clip Art Browser will appear showing the pictures you have added.



Removing Clip Art from My Clip Art

To remove a picture from My Clip Art, click on the Clip Art button and select My Clip Art. A dialog will appear with all of the pictures. Find the picture you want to delete and click on Remove. The picture will be deleted from the collection.

Creating Animations

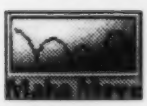
You can use the Animation section of the Draw Pane to bring your drawings to life! Each object in your drawing can move. You decide where each object moves.

To enter the Animation tool, click on the Animate button.

The Animate Toolbar

Once you are in the Animation tool, the toolbar will change to the Animate Toolbar.

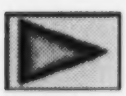
When you first enter the Animate Toolbar, some of the buttons and controls will be grayed out. This is because there is no animation to play yet. As soon as you have an animation, all of the controls will be available, as shown below:



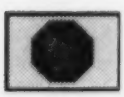
Make Move allows you to record an animated move for a selected object or group of objects.

Erase Move erases the move for a selected object. If no object is selected, the whole animation is erased.

The Playback Controls display playback and affect how your animation plays.



Play starts automatic playback of the animation.



Stop stops playback.

The Speed Control affects how quickly or slowly the animation runs.

Return takes you back to the regular Draw Pane Toolbar.

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Adding Moves

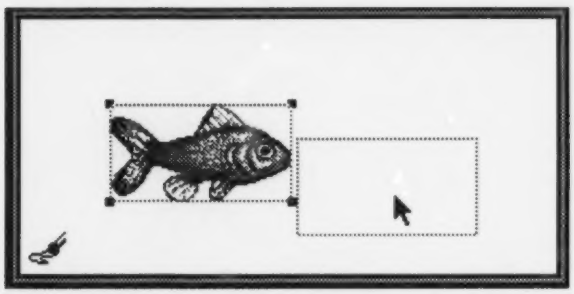
Making objects move in the Animate Pane is easy! First, click on the Make Move button. Then click and drag on an object and move it around the Draw Pane. An outline will appear around the object as you move it. When you are done, release the mouse button. That's it!

Each object gets only one move sequence. If you click on Make Move and move the same object a second time, the first move will be erased.

To move all the objects at once, choose Select All from the Draw Menu before clicking on the Make Move button. Then click and drag with the mouse to move all of the objects. To move only some of the objects at the same time, hold down the shift key and click on each object before clicking on the Make Move button.

Erasing Moves

If you make an object move and then decide that you don't want it to move, or would like to make it move in a different way, select the object and click on the Erase Move button. The move for that object will be erased, and you can then record a new move. You can't Undo an erase move.

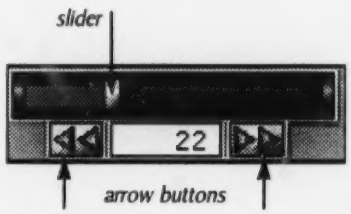


Click and drag with the mouse to make the object move.

Playing Animations in the Animate Pane

Once you have recorded a move for one object or moves for different objects, you can play back your animation. To play your animation all the way through, click on the Play button. To stop the animation while it is playing, click on the Stop button.

To view the animation frame by frame, click on the left or right double arrow buttons beneath the playback bar of the Playback controls. You can also click and drag on the slider of the Playback controls to move the animation. You can use the arrow buttons or slider to see your animation play forwards or backwards. The box under the playback bar tells you what frame of the animation you are seeing.



To change the speed at which the objects in your animation move during playback, click and drag on the knob on the Speed Control. You can move it from slow to fast, or somewhere in between.

Exiting the Animate Pane

When you have finished creating your animation, click on the Return button to go back to the regular Draw Pane. You can return to the Animate Pane to edit your animation at any time by clicking on the Animate button again.

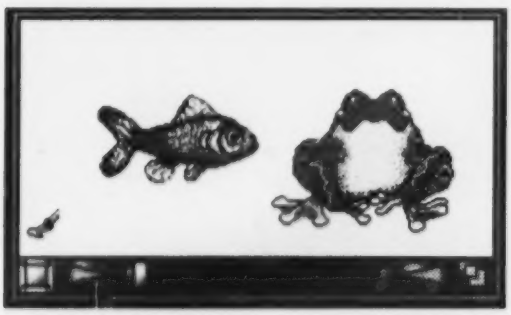
Playing Animations in the Draw Pane

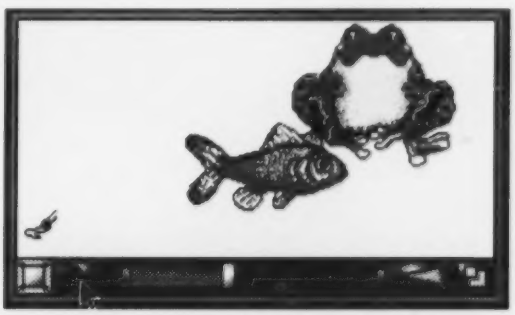
There are two ways to play back your animation, Run Mode and Edit Mode.

RUN MODE: One way to play back your animation is to put *Magic Media Slate* into Run Mode. Do this by choosing Hide Tools from the Windows Menu. Once you are in Run Mode, you can run any animation by clicking on the pane itself, if its controls are hidden.

EDIT MODE: Edit Mode allows you to play your animation while the Tools are showing.

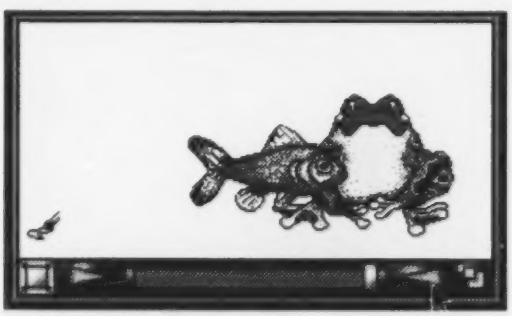
1. Click on the paintbrush in the lower left corner of the Draw Pane to see the expanded Draw Pane.
2. Click on the Play button. The animation will begin and the Play button will change to a Pause button (two red circles).
3. To stop the animation as it is playing, click on the Pause button. The Pause button will change back to a Play button. To resume play, click on the Play button again.





PLAYING ANIMATIONS BACKWARDS

To see your animation play backwards, click on the Play Backwards button (the green arrow pointing left). The animation will begin and the Play Backwards button will change to a Pause button (two red circles).



When you are done viewing your animations, you can click on the Paintbrush icon to go from the expanded Draw Pane to the regular Draw Pane. If you are in a *Media moves with text* document, you can click on the Close Box to contract the Draw Pane into an icon button.

Sound Pane

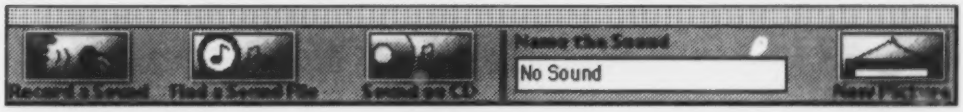
With the Sound Pane, you can use a microphone to record your own messages, add sound files from your computer, or create music clips from an audio CD.

To add sound to your document, click on the Sound Pane button on the MediaToolbar.

A new Sound Pane will appear in your document, and the toolbar at the bottom of the screen will change to the tools for the Sound Pane.

Toolbar

The Sound Pane Toolbar looks like this:



Click on the Record a Sound button to use your microphone to record sounds.

Click on the Find a Sound File button to locate a sound file on your computer that you would like to add.

Click on the Sound on CD button to make sound clips from audio CDs if you have a CD-ROM drive attached to your computer. Make sure that the audio CD is in the drive before you click on this button.

To name your sound clip, enter a new name in the Name the Sound box.

To change the picture that appears in the Sound Pane, click on the New Picture button. You can use any Clip Art picture in place of the standard music notes which appear in the pane.

Recording Sounds with a Microphone

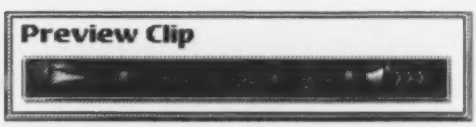
Before you record sounds with a microphone, make sure that the microphone is plugged into the computer and that the computer is set up properly for the microphone with sound turned on in the Control Panels under the Apple Menu.

1. Click on the Record a Sound button. A dialog will appear:

2. When you are ready to start recording, click on the Start Recording button.

3. Speak into the microphone and click on the Stop Recording button when you are done. You can record messages of up to 10 seconds, memory permitting.

4. To preview your clip, click on the Play button on the Preview Clip bar. You can adjust the sound with the sound control button. When you are done, click on Done.

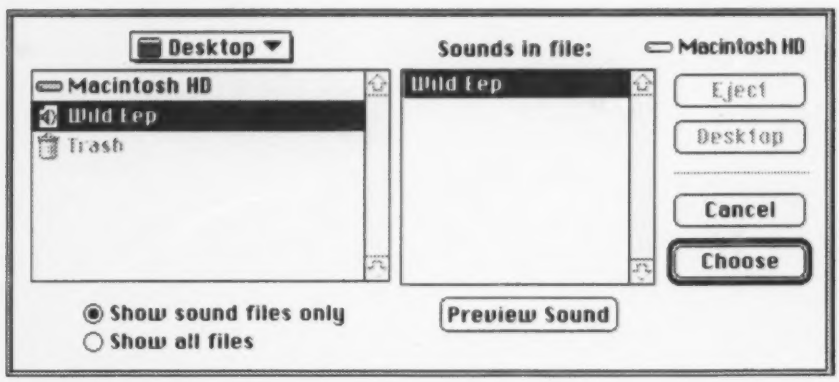


Using Sound Files

You can add any System 7 sound to your document.

1. To add a sound file, click on the Find a Sound File button.

2. A dialog will appear so that you can find the sound file you want to add.



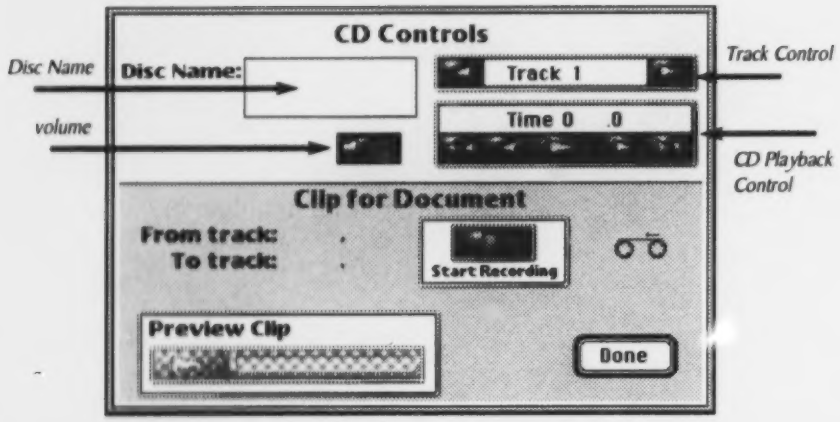
3. Select the sound and click on Choose. You can preview the sound by clicking on the Preview button. *Note: If you are using the CD-ROM version of* Magic Media Slate, *check in the Magic Media Slate Sounds folder on the CD-ROM. It has lots of sounds that you can use.*

Creating Music Clips From an Audio CD

If your computer has a CD-ROM drive and you have an audio CD, you can extract music clips from the audio CD. You must have the CD in the computer's CD-ROM drive when you play back the clips you made.

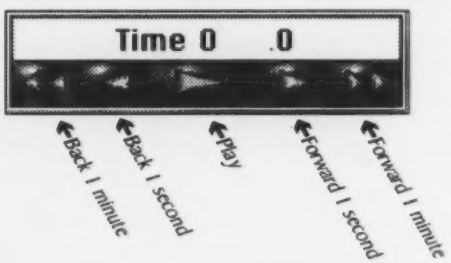
1. Insert the CD you wish to use into the computer.
2. Click on the Sound on CD button.

3. A dialog will appear.



4. Choose the track you wish to record. If you want to start from the beginning of the CD, don't click on anything. Use the left and right arrows in the Track Control to move through the track numbers.

5. Use the Playback controls to go to a specific point in time on the chosen track. The controls work as shown at the right. You can click on the Play button to play the CD. Use the other buttons to advance through the current track. Use the Track Control buttons to switch to a new track.



7. Click on Start Recording.

8. The Start Recording button will change to a Stop Recording button, and the tape wheels will animate. When you have recorded as much as you wish, click on Stop Recording.

Preview Clip

Once a clip has been recorded, the Preview Clip bar becomes active. Click on its Play button to hear your clip.

Sound Control

The sound control works just as it does in the Record a Sound dialog. Click on the volume button to make the sound louder or softer.

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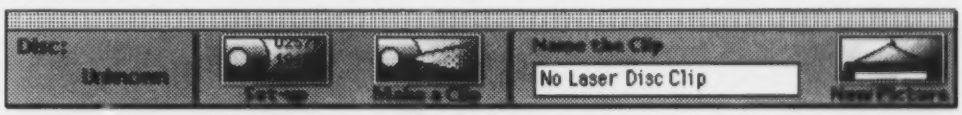
Laser Disc Pane

With the Laser Disc Pane, you can extract videoclips from Laser Discs to play on a Laser Disc player and television. To use the Laser Disc Pane, your computer must be connected to a Sony™ or Pioneer™ Laser Disc player.

To add a Laser Disc clip, click on the Laser Disc Pane button on the MediaToolbar.

Toolbar

The Laser Disc Pane Toolbar looks like this:



The Disc will indicate CAV or CLV after you have used the Set-up button.

The Set-up button tells *Magic Media Slate* how to communicate with your Laser Disc player (see the Creating a Laser Disc Clip section for more details).

The Make a Clip button allows you to choose a section of the Laser Disc movie that you want to play in the Laser Disc Pane.

The Name the Clip text box allows you to give your clip a name so that anyone viewing it will know what it is.

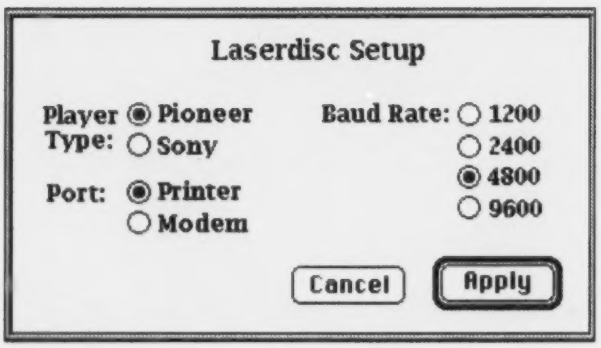
To change the picture that appears in the Laser Disc Pane, click on the New Picture button. You can use any Clip Art picture in place of the standard Laser Disc image which appears in the pane.

Creating a Laser Disc Clip

Before you can start, you must have either a a Sony™ or Pioneer™ Laser Disc player attached to your computer. Click on the Set-up button. The Laser Disc Setup dialog appears.

Click on the circle next to the type of Laser Disc player you are using (Pioneer or Sony).

Next, click on the circle next to the Port (Printer or Modem) which you used to connect your computer to the Laser Disc player. Finally, set the Baud Rate (1200, 2400, 4800, or 9600) to match the Baud Rate your Laser Disc player is using. Your Laser Disc player should have a switch on it that shows at what Baud Rate your Laser Disc Player is set.

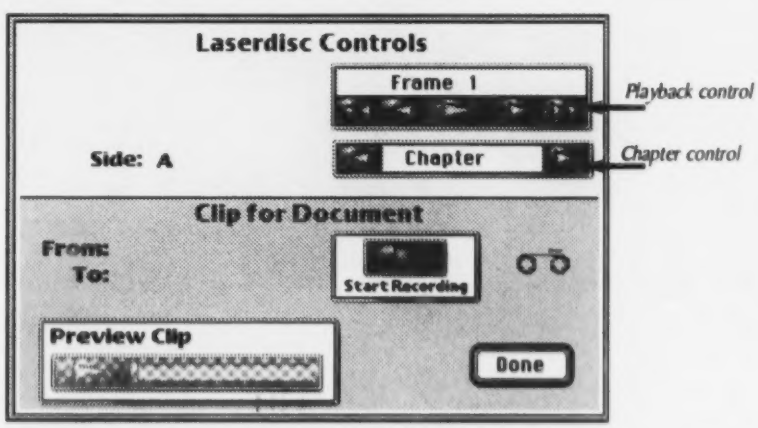


When you are done, click on Apply. The dialog will disappear, and the Unknown in the Laser Disc Toolbar will change to CAV or CLV.

Laser Discs are indexed in one of two ways: either they are indexed by frame and chapter, or they are indexed by time.

Creating Clips from Laser Discs Indexed by Frame and Chapter

1. Click on the Make a Clip button. The Laser Disc Controls dialog will appear.
2. Enter the name of your Laser Disc, if you wish.
3. Use the Chapter button to advance to the desired chapter.



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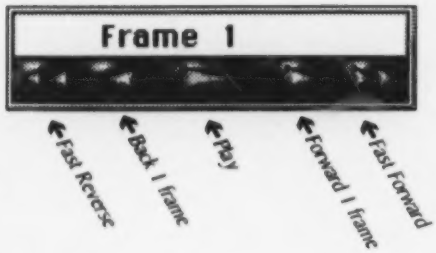
4. Use the Playback controls to advance to a specific frame. *Note: The Fast Forward and Fast Reverse buttons take you forward or back between 500 - 900 frames, depending on the type of Laser Disc Player you are using.*



5. Click on the Play button in the Playback control bar to see the Laser Disc begin to play. It will appear on the TV monitor attached to your Laser Disc player.

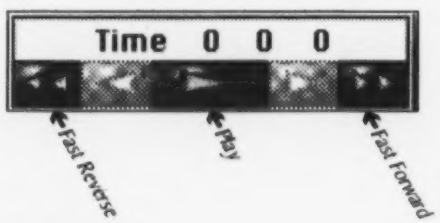
6. When you have reached the area where you wish to begin recording, click on Start Recording.

7. Click on Done when you are finished making your clip.

8. To see your clip, click on the Play button in the Preview Clip bar.

Creating Clips from Laser Discs Indexed by Time

1. Click on the Make a Clip button. The Laser Disc Controls dialog will appear.



2. Enter the name of your Laser Disc, if you wish.

3 Use the Playback controls to advance to a point in the movie. *Note: For Laser Discs with time, only the Play, Pause, Fast Forward, and Fast Reverse buttons are active in the Playback controls.*

5. Click on the Play button in the Playback control bar to see the Laser Disc begin to play. It will appear on the TV monitor attached to your Laser Disc player.

6. When you have reached the area where you wish to begin recording, click on Start Recording.

7. Click on Done when you are finished making your clip.

8. To see your clip, click on the Play button in the Preview Clip bar.

Playing Laser Disc Clips

1. Expand the controls on the Laser Disc Pane so that you can see the Play button.

2. Click on the Play button. Your clip will play where your Laser Discs normally play, on a TV or computer monitor.

   Note: Remember, you must have the Laser Disc player connected to your computer with the Laser Disc in the player.

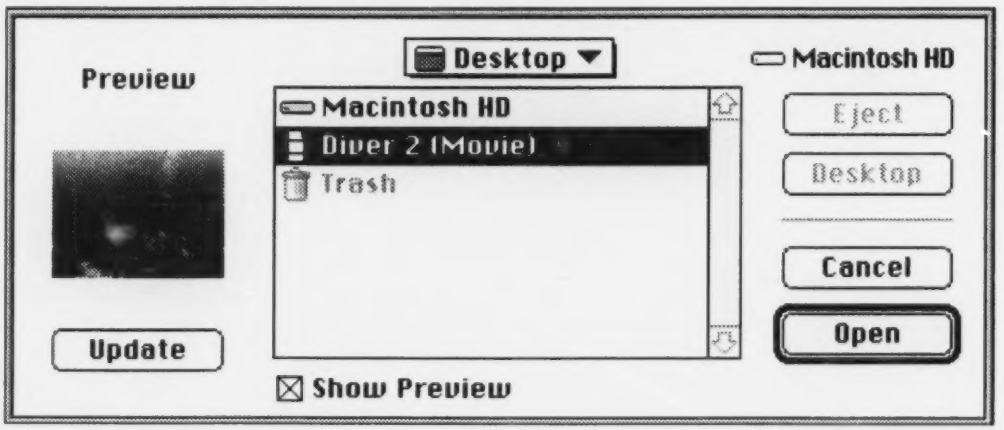
QuickTime™ Pane

The QuickTime™ Pane lets you add QuickTime™ movies to your documents. You will need both QuickTime™ movies and the QuickTime™ extension to use this feature. (For more information on the Quicktime™ extension, see *System Requirements* on page 4.)

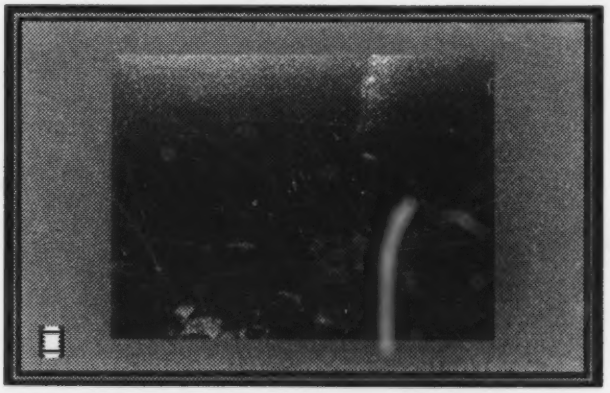
Adding a QuickTime™ Movie

To add a QuickTime™ movie, click on the QuickTime™ button on the MediaToolbar.

A dialog will appear so you can locate the QuickTime™ movie you want.



Find the movie and double-click on the movie or click once on the movie and then click on Open. (QuickTime™ movies have a little filmstrip icon next to their name which makes them easier to find.) The movie will appear in a movie pane.

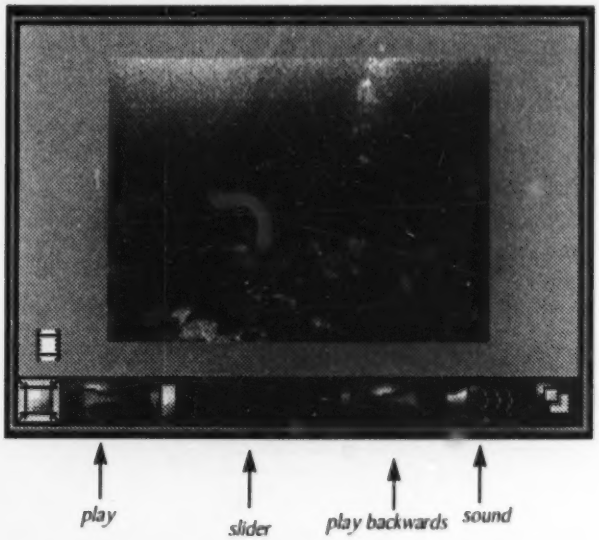


Playing a QuickTime™ Movie

When the QuickTime™ movie pane first appears on the screen it is shown in its regular form, with the play controls hidden. For the best playback, select Hide Tools from the Windows Menu and click on the pane.

You can also control the playback manually. Click on the filmstrip symbol in the lower left-hand corner to expand the pane.

The movie playback controls will appear. To start the movie, click on the Play button.



When the movie is playing, the Play button switches to a Pause button (two red circles). To stop the movie, click on the Pause button. The Pause button will change back to the Play button. You can start the movie again by clicking on the Play button.

Index to the Special Clip Art for Use with

His Name Was Lincoln

This special edition of *Magic Media Slate* allows students to incorporate into their documents images from Lincoln's life and times. Many of these images appear in *His Name Was Lincoln* and some are from other sources. The images in the section entitled "Emancipation," portraying the lives of African Americans living on former plantations after the Civil War, do not appear in *His Name Was Lincoln* and are provided for students who wish to write about the effects of emancipation upon the lives of former slaves. Sources of the images appear at the end of each index entry. Abbreviations used are as follows:

CD = From *His Name Was Lincoln.*

C&B = Johnson, Rossiter. *Campfire and Battlefield: An Illustrated History of the Campaigns and Conflicts of the Great Civil War.* New York: The Williams and Cox Company, 1894. From the collection of David G. Hartwell.

PCF = Dunbar, Paul Laurence. *Poems of Cabin and Field.* Illustrated with photographs by Hampton institute Camera Club and decorations by Alice Morse. New York: Dodd Mead & Company, 1896. From the collection of David G. Hartwell.

Battles

1. Battle of Bull Run, C&B
2. Charleston Harbor, C&B
3. Defense of Washington, C&B
4. Fight of the Monitor & the Merrimac, C&B
5. Ft. Moultrie, Charleston w/ Ft. Sumter in Background, C&B
6. Ft. Sumter, After, C&B
7. Ft. Sumter, After, Interior, C&B
8. Ft. Sumter, Before, C&B
9. Ft. Sumter During Bombardment, C&B
10. Harper's Ferry, C&B
11. Army of the Potomac, December, 1862, CD
12. On Deck During the Battle of New Orleans, CD

The Cabinet

1. Caleb B. Smith, Secretary of the Interior, C&B
2. Edward Bates, Attorney General, C&B
3. Edwin M. Stanton, Secretary of War, C&B

4. Gideon Wells, Secretary of the Navy, C&B
5. Montgomery Blair, Postmaster General, C&B
6. Salmon P. Chase, Secretary of the Treasury, C&B
7. William H. Seward, Secretary of State, C&B

Documents

1. General Dix's Dispatch, C&B
2. Gettysburg Address, Large, C&B
3. Gettysburg Address, Small, C&B
4. "The Political Quadrille," CD
5. Runaway Slave Poster, CD
6. Lincoln Campaign Poster, CD
7. Lincoln Funeral March Poster, CD
8. Copperhead Jubilee, CD
9. Union Dissolved! Poster, CD

Emancipation

1. Abandoned Plantation House, PCF
2. Black Children Playing, PCF
3. Black Man, PCF
4. Black Woman, PCF
5. Farmer on Former Plantation, PCF
6. Cabins of Former Slaves, PCF
7. Happy Family, PCF
8. Small Child, PCF

Generals & Leaders

1. Confederate President Jefferson Davis, C&B
2. Major General John A. Dix, C&B
3. Major General McClellan, C&B
4. Major General Robert Anderson, C&B
5. General Robert E. Lee, C&B
6. General Sherman and His Generals, C&B
7. General Ulysses S. Grant with Generals, C&B
8. General George Meade, CD
9. General Robert E. Lee on Horseback After the Surrender, CD

10. General Philip Sheridan, CD
11. General Ulysses S. Grant, CD
12. General Joe Hooker, CD
13. Harriet Beecher Stowe, C&B
14. Last Moments of John Brown, C&B
15. Dred Scott, CD
16. Stephen Douglas, CD
17. Young Robert Anderson, CD
18. Black Hawk and Son, CD
19. Edward Baker, CD
20. Edward Everett, CD
21. Death of Elsworth, C&B

Lincoln

1. Lincoln Wartime Photograph, C&B
2. Bust of Lincoln, C&B
3. Ambrotype Portrait of Abraham Lincoln by A. Byers, CD
4. Ambrotype Portrait of Abraham Lincoln by A. Byers, CD
5. Lincoln Photograph by Alexander Gardner, CD
6. Lincoln Photograph by Alexander Hesler, CD
7. Lincoln Daguerreotype by N. Shepard, CD
8. Lincoln Photograph by Alexander Hesler, CD
9. Seated Portrait of Abraham Lincoln by Alexander Gardner, CD

Lincoln's Life

1. Abe and His Family Moving in Winter, CD
2. Willie Lincoln, CD
3. Tad Lincoln in Uniform, CD
4. Sarah Bush Lincoln (Lincoln's Stepmother), CD
5. Robert Todd Lincoln, CD
6. Mary Todd Lincoln in Mourning, CD
7. Mary Todd Lincoln, CD
8. Nancy Hanks Lincoln, CD
9. Ninian Edwards, CD
10. Dennis Hanks, CD

11. John Wilkes Booth, CD
12. Lincoln Delivering the Gettysburg Address, CD
13. Lincoln Riding Circuit, CD
14. Lincoln the Lawyer, CD

Places

1. Berry's General Store in New Salem, CD
2. Ford's Theater, CD
3. Residence of Abraham Lincoln, Springfield, CD
4. Map of Lincoln Family Migration, CD
5. Lincoln Home in Spence County, Indiana, CD
6. Lincoln's First School House, CD
7. Lincoln's Office, CD
8. Log Cabin Where Lincoln Was Born, CD
9. Ruins of the Southern Express Office, Richmond, CD
10. Southern Women at Cedar Mountain, CD
11. New Salem, CD
12. Old State Capitol, Springfield, CD
13. Plantation House, CD
14. Vandalia State Capitol, Illinois, CD
15. Presidential Box, Ford's Theater CD

Slavery

1. "Dealers in Slaves," Alexandria, C&B
2. "The Broken Shackles," C&B
3. Louisiana Sugar Plantation, C&B
4. Sale of a Slave, C&B
5. Broken Slave Family, CD
6. Slave Family, CD
7. Slave Family at a Well, CD
8. Slaves in a Cotton Field, CD
9. Slaves in Front of a Cotton Shed, CD
10. William Chinn, a Slave, CD

Soldiers

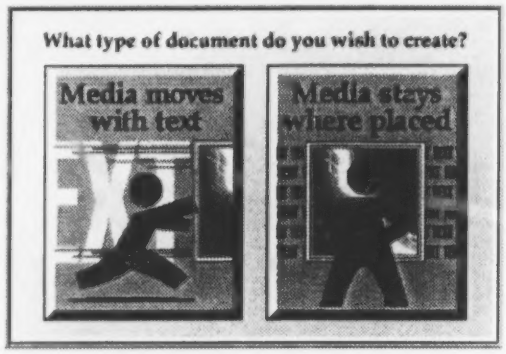
1. Black Infantry at Ft. Lincoln, C&B
2. Federal Troops Foraging, C&B
3. General Grant's Bodyguard, C&B
4. Going Off to War, C&B
5. Return from Skirmishing, C&B
6. Soldiers with Mother and Children, C&B
7. Wash Day, C&B
8. On the Road to Bull Run, C&B

Using Media in Magic Media Slate

First, decide how you want the media to work within your document. Whenever you create a new file, you are asked to choose how you want your text and media to work together.

Media moves with text

In this type of document, the focus is on your writing, and the media is used to support your text. Any media you add will move along with the words next to it. You can contract media panes into large or small icon buttons that move along with your text. Just click on the icons to make the media pane expand. *Note: Examples of documents where you might choose* Media moves with text *are reports for school, essays, or stories that are mainly text.*

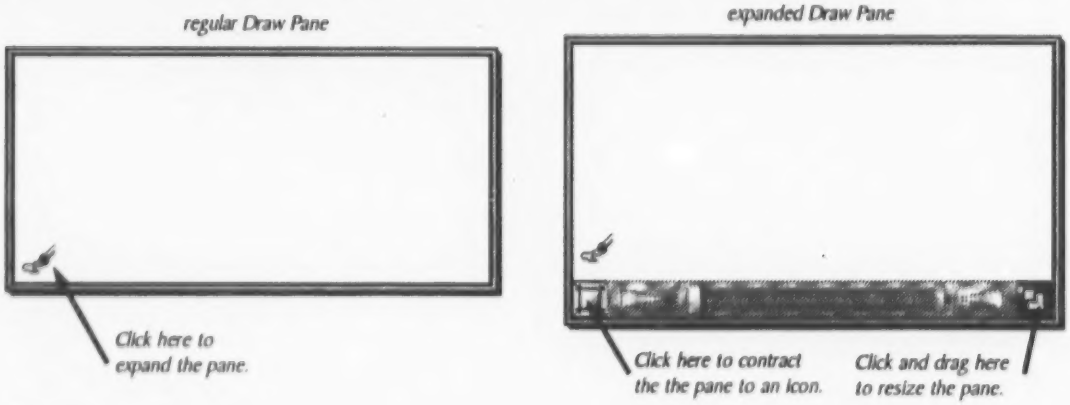


Media stays where placed

In this type of document, the use of media takes center stage! You can put media panes wherever you want, and the text will move around the media, rather than pushing the media along with it. Because the media is central to this type of document, it cannot be contracted into icon buttons; instead, it is always open and ready to go. *Note: Examples of documents where you might choose* Media stays where placed *are cards, stories that are mainly pictures, or presentations.*

Using Media Panes

Sound, drawing, animation, Laser Disc clips, and Quicktime™ movies all appear in media panes. A pane is shown below. You can hide or show the pane's controls with the small button in the lower left corner. You can contract a pane to an icon using the Contract to Icon button in the pane controls at the bottom of the pane. You can also resize the pane and play the sound, animation, or movie using the Play button.


regular Draw Pane
Click here to expand the pane.
expanded Draw Pane
Click here to contract the the pane to an icon.
Click and drag here to resize the pane.

Changing the Icon Size

Use Large Icons (in the Media menu) allows you to set the size of the icon buttons in *Media moves with text* documents. (It is never available in *Media stays where placed* documents.) In your document, select the media icon you want to change, and then select Use Large Icons to make a small button large, or to make a large button small.

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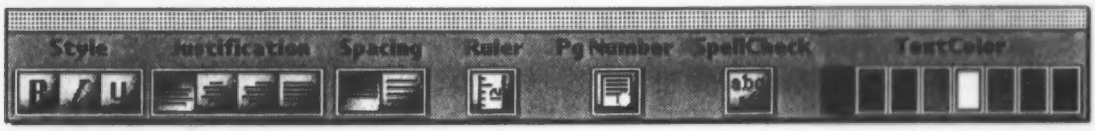
Using the Word Processor

When you are writing your text, the Toolbar for the Word Processor will be at the bottom of the screen. The Toolbar provides the features described below.

Toolbar



Note: If you need to access the functions on the toolbar, and another toolbar is showing, click somewhere in your text to bring up the Word Processor Toolbar.

Font Style

To change the font style, select the word(s) you wish to change and click on the desired style button. To turn off the style, click on the style button again.

Text Justification

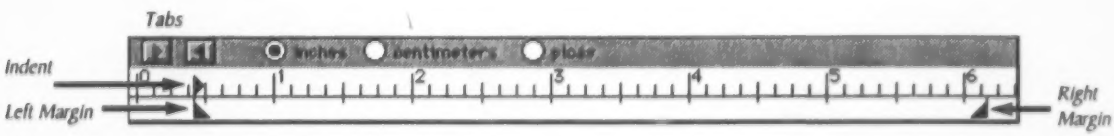
Select the text you wish to justify and then click on the desired justification button.

Text Spacing

Select your text and then choose from either single or double spacing. The easiest way to select all of your text is to use the Select All command, in the Edit menu; or press Command-A.

The Ruler

Clicking on the Ruler button will show the ruler at the top of the page. When the ruler is showing, you can change the first line indent (the indentation that occurs when you press Return) and add left and right tabs. You can also set the left and right margins. Margins for the top and bottom of the page can be entered using the Margins dialog in the Edit menu. When changing margins and the first line indent, it works best if you first select all of the text in your document using the Select All command in the Edit menu. Then, change the margins or indent by dragging the triangles to the desired location. This will ensure that your changes affect the whole document and not just your current paragraph.



Page Numbering

To turn on page numbering, click on the Pg Number button so you can see a number in the lower corner. Page numbering affects the document when it is printed. You will always be able to see the page numbers on the screen.

Checking the Spelling

To use the SpellChecker, click on the SpellCheck button. The SpellChecker will appear. Click on Start. As the SpellChecker proceeds through your document, if it finds a mispelled word, it will give you the opportunity to type in a correction. Click on the Suggestions checkbox to see a list of the SpellChecker's suggestions.

The Text Color

Use the TextColor buttons to change the color of your text.

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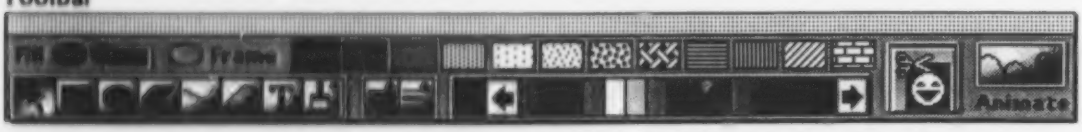
Draw/Animate Pane

The Draw/Animate Pane lets you create pictures you can display in the pane, add to the My Clip Art category, and animate! To add a Draw Pane to your document, click on the Draw Pane button on the General Toolbar. An empty Draw Pane will appear in your document, and the toolbar at the bottom of the screen will change to the tools for the Draw Pane.

Toolbar



The Pointer tool allows you to select objects to edit, move, cut, copy, paste, or clear. To use this tool, click on it and then click on the object you want to select.

The Rectangle tool allows you to draw squares and rectangles. Click and drag out a square inside the Draw Pane. You can draw a filled or framed rectangle, choose a pattern, and set a line width.

The Oval tool allows you to draw ovals and circles. Click and drag out an oval inside the Draw Pane. You can draw a filled or framed oval, choose a pattern, and set a line width.

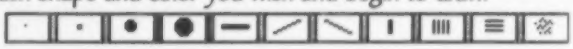
The Polygon tool allows you to draw shapes that use connected lines. Click to start a line. Click again to end that line and start a new line. When you are done, double-click the mouse button.

The Line tool allows you to draw lines. Click and drag to create a line. You can set line widths.

Use the Eraser tool to erase objects. Click on the eraser and then place the pointer on the object you wish to remove. Click once to delete it.

Use the text tool to add text in your drawing. Click in the Draw Pane. When you see the flashing cursor, begin to type.

The Paintbrush allows you to draw free-form objects. When you select it, choices for brush shape will appear. Select the brush shape and color you wish and begin to draw.

Brush Shapes: 

Selecting a Pattern

To set a pattern, select the object and then click on the Pattern button. A set of patterns will appear. Select a pattern; your object will update. You can also set a pattern before you begin to draw your object.

Patterns:

Selecting a Line Width

To set a line width, select the object and then click on the Line Width button. A set of widths will appear. Select a width; your object will update. You can also set a line width before you begin to draw your object.

Line Widths:

Selecting a Color

Use the color selector to choose a color. Select an object and then click on the color you wish to use. There are many colors; click on the left and right arrows to see more.

Color Selector:

Fill vs. Frame

To change the Fill or Frame style of a shape, use the Fill or Frame switch to set the Fill or Frame mode. Choose the mode either before you draw your object or select the object and click on Fill or Frame.

Fill vs. Frame Switch:

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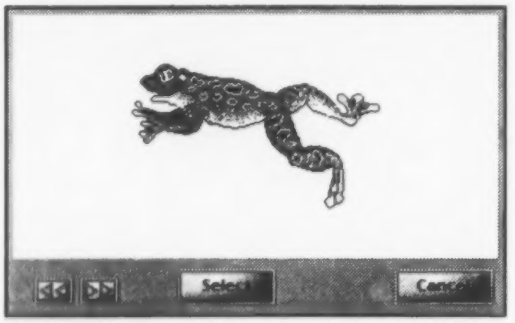
Clip Art

To add Clip Art, click on the Clip Art button on the Media Toolbar. A dialog will appear, with buttons that show the categories. The My Clip Art category is a place where you can store Clip Art you create. Use the forward and backward arrows to see all of the categories. To exit the dialog without adding any Clip Art, just click on the Cancel button to close the dialog. To choose a category, click on the button above the category name.

When you click on a category button, the Clip Art Browser will appear. The Browser is shown to the right.

Use the forward and backward arrows to view the pictures in the category. When you get to a picture you want, click on the Select button. To leave the dialog without adding any pictures, click on the Cancel button.



Moving Clip Art

You can move Clip Art when you are working in a *Media stays where placed* document. Click directly on the Clip Art—a frame will appear around it. Move the cursor over the frame. It will turn into a hand. You can then drag the Clip Art to wherever you wish.

Resizing Clip Art

You can resize Clip Art. Click directly on the Clip Art—a frame will appear around it. Move the cursor to the lower right-hand corner of the frame. It will change to a plus-sign cursor. Drag and the Clip Art will resize. If you hold down the shift key, the Clip Art will resize proportionally.

Making Your Own Clip Art

You can create your own Clip Art. Open up a Draw Pane and use the tools to create any picture you would like. Select the objects that make up your picture by holding down the shift key and clicking on them. If you want to select everything in the Draw Pane, go to the Draw Menu and choose Select All Objects. Then, go to the Draw Menu and choose Add to My Clip Art. The next time you click on the Clip Art button and choose the My Clip Art category, you will see your design.

You can also import a picture you have created elsewhere and saved as a pict file. Use the Import Picture command. Paste the picture into the Draw Pane and select it; again use the Add to My Clip Art menu command.

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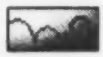
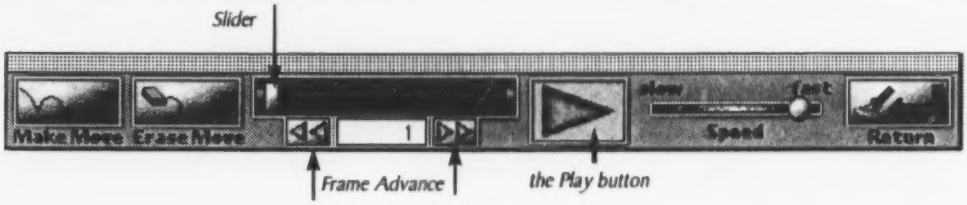
Using Animation

To animate your drawings, click on the Animate button  in the Draw Pane Toolbar. The toolbar will change to show the Animate Tools.



Animate an Object

To animate an object, select it. Then, click on the Make Move button. Drag the object around the Draw Pane as you wish it to move. When you are finished moving it, let go. To see it move, click on the Play button. It will play back as you moved it.

Remove an Animation

To remove the animation associated with an object, select the object and click on Erase Move.

Timing Multiple Animations

You can have several objects in your Draw Pane moving simultaneously. For example, suppose you have a soccer ball that bounces and then hits another ball, which then moves. To animate this, do the following:

1. Create the first animation, the first soccer ball. Drag it along the screen in a bouncing manner.
2. Once you are finished, use either the Animation Slider (see above) or the Frame Advance button until you reach the point where you want the second ball to begin moving.
3. Select the second ball. Click on Make Move and drag it as you wish it to move.

When you play the animation, the first object will move. When you get to the place where you added the second animation, the second ball will begin to move and they will both move together on the screen.

You can animate as many objects as you wish. *Note: The more objects you add, the slower the animation will play.*

When You Are Finished

When you are finished animating your objects, click on the Return button to get back to the Draw Pane Toolbar. You can run your animation from the Draw Pane by showing the controls and clicking on the Play button, or by clicking on the pane itself when the controls are closed.

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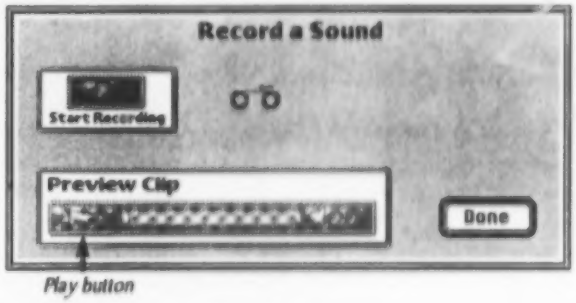
Sound Pane

With the Sound Pane, you can use a microphone to record your own messages, add sound files from your computer, or create music clips from an audio CD.

To add a Sound Pane to your document, click on the Sound Pane button on the General Toolbar. A new Sound Pane will appear in your document, and the toolbar at the bottom of the screen will change to the tools for the Sound Pane.

Toolbar

Recording a Sound With the Microphone

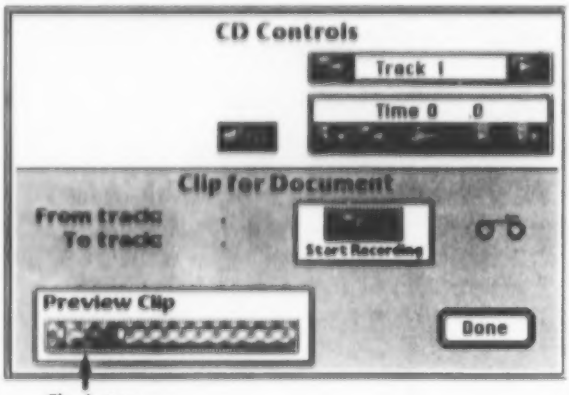


First, Click on the Record a Sound button. Click on the Start Recording button to use your microphone to record sounds. A dialog will appear. Click on Record and begin to speak. When recording begins, the Start Recording button becomes a Stop Recording button. When you are finished recording, click on Stop Recording. Click on the Play button in the Preview Clip bar to hear what you said. If you are not happy with it, begin again by clicking on Start Recording.

Selecting a Sound File

Click on the Find a Sound File button to find a sound file that exists on your Macintosh hard disk drive. If you are using the CD-ROM version of *Magic Media Slate*, you will find a variety of sounds in the Sounds folder on the CD-ROM. Locate the sound you want to include and click on OK.

Recording From a Music CD



Click on the Sound on CD button to record a clip from your CD-ROM drive used as a CD player. Insert a CD into your CD-ROM drive. Use the Track buttons to locate the track you want. You can click on the Play button to hear the CD. When you find the area you wish to record, click on the Start Recording button. When recording begins, the Start Recording button becomes a Stop Recording button. Click on the Stop Recording button once you have recorded the segment you want. Click on the Play button in the Preview Clip bar to hear your clip.

Naming the Sound

Enter the name of the Sound into the text field. This name appears in the Sound Pane.

Changing the Picture in the Sound Pane

To change the picture that appears in the Sound Pane, click on the New Picture button. You can use any Clip Art picture in place of the standard music notes which appear in the pane.

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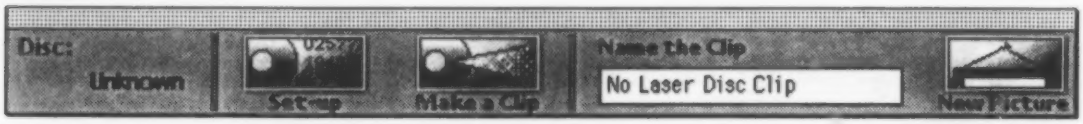
Using the Laser Disc

With the Laser Disc Pane, you can create clips excerpted from Laser Discs to playback on a monitor.

To add a Laser Disc Pane to your document, click on the Laser Disc Pane button on the General Toolbar. A new Laser Disc Pane will appear in your document, and the toolbar at the bottom of the screen will change to the tools for the Laser Disc Pane.

Toolbar

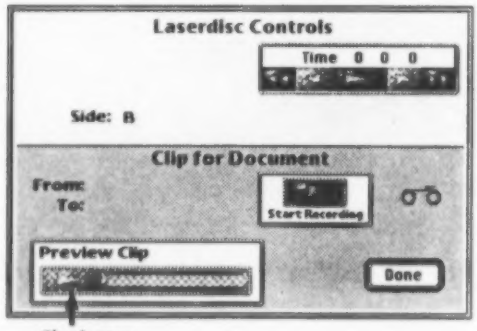


Set-up

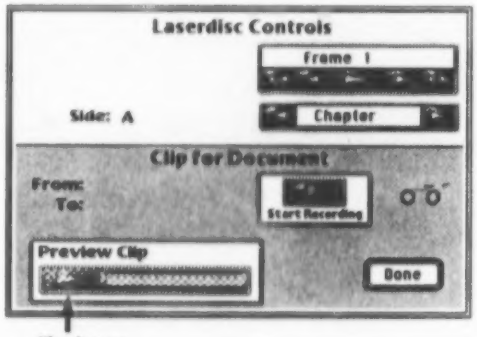
First, you must initialize the connection. Click on the Set-up button. Select the correct settings and click on Apply. You will see the word Unknown change to either CLV or CAV, depending on the type of Laser Disc.

Making a Clip

Once you have run Set-up, you can make a clip. Click on the Make a Clip button. Using the controls that appear, navigate to the section of the disc you wish to record. Depending on the disc type, you will be able to navigate by time or by chapter. Once you have reached the section you want to record, click on Start Recording. When recording begins, the Start Recording button becomes a Stop Recording button. When you have recorded enough, click on Stop Recording. To check out your recording, click on the Play button in the Preview Clip bar.



Play button



Play button

Naming Your Clip

The Name the Clip text box allows you to give your clip a name so that anyone viewing it will know what it is. This name will appear in the Laser Disc Pane.

Changing the Picture

To change the picture that appears in the Laser Disc Pane, click on the New Picture button. You can use any Clip Art picture in place of the standard Laser Disc image which appears in the pane.

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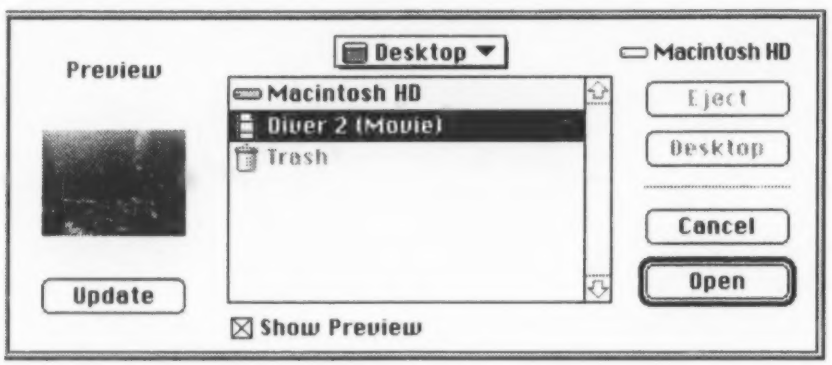
Using QuickTime™

The QuickTime™ pane lets you add QuickTime™ movies to your documents.

To choose a QuickTime™ movie to add to your document, click on the QuickTime™ button on the General Toolbar.

Selecting a Movie

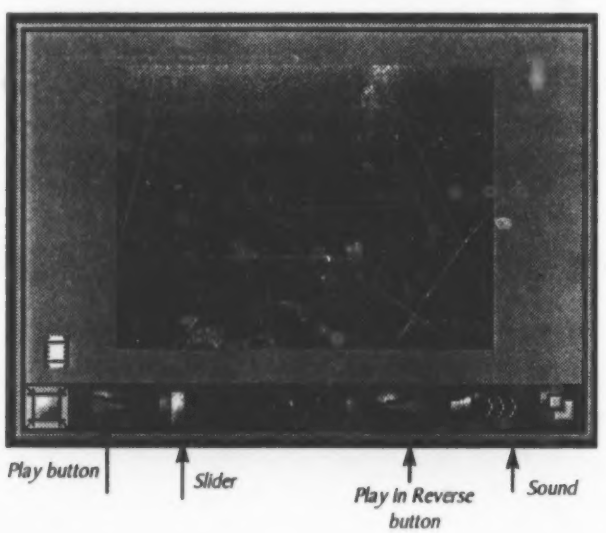
A dialog will appear so you can locate the QuickTime™ movie you want.



Find the movie and double-click on the movie or click once on the movie and then click on Open. (QuickTime™ movies have a little filmstrip icon next to their name which makes them easier to find.) The movie will appear in a Movie Pane.

Playing a Movie

When the QuickTime™ Movie Pane first appears on the screen it is shown in its regular form, with the Play controls hidden. For the best playback, select Hide Tools from the Windows Menu and click on the pane. Or, show the controls and click on the Play button.



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*Specify disk if multi-disk program.

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